



LINGUISTIC SURVEY OF INDIA

---

VOL. IX

INDO-ARYAN FAMILY

CENTRAL GROUP

वर्तमान संस्कृत

PART I

SPECIMENS OF WESTERN HINDĪ AND PAÑJĀBĪ



Subject to subsequent revision, the following is the proposed list of volumes  
of the Linguistic Survey of India.

- Vol I Introductory
- „ II Mon Khmer and Tai families
- „ III Part I Tibeto Burman languages of Tibet and North Assam
- „ „ II Bodo Naga, and Kachin groups of the Tibeto Burman languages
- „ „ III Kuki Chin and Burma groups of the Tibeto Burman languages
- „ IV Munda and Dravidian languages
- „ V Indo Aryan languages, Eastern group
- Part I Bengali and Assamese
- „ II Bihari and Oriya
- „ VI Indo Aryan languages, Mediate group (Eastern Hindi)
- „ VII Indo Aryan languages, Southern group (Marathi).
- VIII Indo Aryan languages, North Western group (Sindhi and Lahnda) and the Pisacha languages (including Kashmiri)
- IX Indo Aryan languages, Central group
- Part I Western Hindi and Panjabi
- „ II Rajasthan and Gujarati
- „ III Bhill languages, Khandesi, etc
- „ IV Pahari languages
- „ X Braman family.
- „ XI "Gipsy" languages and supplement





# CONTENTS

	PAGE
	63
	63
<b>VERNACULAR HINDOSTANI</b>	63
Points of difference from Literary Hindostani	63
Vocabulary	64
Where spoken	65
Number of speakers	66
Typical characteristics	68
<b>BHAGURU JATI AND HARIJATI</b>	69
Number of speakers	69
<b>BRAJ BHAKHA OR ANTARBEDI</b>	69
Name of dialect	69
Where spoken	71
Varieties	71
Other varieties	71
The Dang dialects	72
Number of speakers	73
Characteristics of Braj Bhakha	74
Literature	75
The Krishna cult of Braj	76
Authenticity	80
Grammar	82
Braj Bhakha Skeleton Grammar	87
<b>KANAUJI</b>	82
Name of the dialect	82
Where spoken	87
Language boundaries	89
Varieties	82
Number of speakers	93
Literature	83
Authenticity	83
Grammar	85
Kanauj Skeleton Grammar	86
<b>BUNDELI OR BUNDESKHANDI</b>	86
Area in which spoken	86
Language boundaries	86
Varieties	88
Number of speakers	89
Literature	90
Written character	90
Vocabulary	91
Grammar	95
<b>SPECIMENS</b>	
<b>HINDOSTANI —</b>	
Literary Hindostani	95
Theft Hindostani	99
Lucknow Literary Urdu	116
Lucknow Qasbi Urdu	122
Lucknow Begamati Urdu	128
Standard Urdu of Delhi	134
Modern style	138
Urdu Poetry	147
Mir Taq	147
Hali	167
High Literary Hind. of Benares	163
Hindostani in the United Provinces the Punjab Central Provinces Ryputana and Central India	170
Hindostani in Eastern India	171
Hindostani in Gujarat	174
In Cutch	182
<b>DAKHINI</b>	186
Dakhni of Bombay	186
Dakhni of Madras	188
Dakhni of Berar	212
<b>VERNACULAR HINDOSTANI</b>	218
Grammar	219

SPECIMENS—*contd.*VERNACULAR HINDOSTANI—*contd.*

Dialect of Meerut . . . . .	216
of Muzaffarnagar . . . . .	231
of Western Rohilkhand . . . . .	237
of Bijnour . . . . .	238
of Ambala . . . . .	240
BANGAR, JAṬṬ, OR HARĪNĪ . . . . .	252
of Karnal and Patiala (Nirwana) . . . . .	253
Grammar . . . . .	253
Harīnī of Jind . . . . .	264
BRĀJ BHĀKHĀ . . . . .	271
of Muttra . . . . .	271
Old Brāj Bhākṣā . . . . .	276
Brāj Bhākṣā of Aligarh . . . . .	280
of Agra . . . . .	291
of East Agra . . . . .	293
of Dholpur . . . . .	296
Jadōbāṭī . . . . .	298
Sikarwāṭī . . . . .	300
Brāj Bhākṣā of Etah . . . . .	303
of Mainpuri . . . . .	307
of Bareilly . . . . .	310
Brāj Bhākṣā merging into Hindōstānī . . . . .	312
of Bulandshahr . . . . .	313
Kaṭhfrījā of Budoun . . . . .	316
Brāj Bhākṣā of the Tarai . . . . .	319
Brāj Bhākṣā merging into Rājasthānī . . . . .	322
of Gurgaon . . . . .	323
of Bharatpur . . . . .	326
The broken dialects of the Dāngs . . . . .	329
Dāngī of Karauli . . . . .	332
of Jaipur . . . . .	311
Dāngbhāṅg . . . . .	363
Kālmal . . . . .	362
Dūgar-wāra . . . . .	363
STANDARD LIST OF WORDS AND SENTENCES IN THE DĀNG DIALECTS . . . . .	364
KĀNĀUJĪ . . . . .	368
of East Farukhabad . . . . .	384
of North-West Farukhabad . . . . .	389
Pacharut of Etawah . . . . .	390
Kānanjī of South-West Etawah . . . . .	393
of Hardoi . . . . .	395
of Shalujahanpur . . . . .	398
of Pilibhit . . . . .	400
Mixed dialects . . . . .	401
Kānanjī of Cawnpore . . . . .	401
Tirhārī of Cawnpore . . . . .	409
Dialect of East Hardoi . . . . .	411
BUNDĪLĪ OR BUNDĪLKHAṆḌĪ . . . . .	414
of Jhansi . . . . .	414
of Jalaun . . . . .	423
of West Jalaun . . . . .	430
of Hamirpur . . . . .	437
of East Gwalior . . . . .	439
of Orchha . . . . .	444
of Saugar . . . . .	449
of Narsinghpur . . . . .	450
of Hoshangabad . . . . .	452
of North Eroni . . . . .	455
Khaṭōḷā of Panna . . . . .	457
of Damoh . . . . .	464
Jodhānālī or Rāthōrā . . . . .	465
Pāwāṭī . . . . .	473



SPECIMENS—*contd.*BUNDELI OR BUNDELKHANDI—*contd.*

The mixed dialects of the North	479
Banāphari	481
Grammar	482
Specimens	488
The Songs of Ālās and Ūdal	495
Kupṛi	527
Nibhāṣ	529
Bhadauri or Tōwargaphi of Gwalior	531
of Agra	542
The broken dialects of the South	647
of the Balaghat Lōḍhī	548
of Central Chhindwara	550
Gāoli, Rāghōbāsi, and Kīrṣi	554
' Hindi ' of Nagpur	558
The Kōshṭi dialects	560
of the Central Provinces	560
of Bernr	561
Kumbhāri of Bernr	565
STANDARD LIST OF WORDS AND SENTENCES IN WESTERN HINDI	569

## PAÑJĀBĪ.

INTRODUCTION	607
Name of the language	607
Where spoken	607
Linguistic Boundaries	607
Western Boundary	608
Pañjābī and the Land of the Five Rivers	608
Dialects and sub-dialects	609
Number of speakers	610
Characteristics of the language	614
Relationship to Lahnda and Western Hindi	614
Pronunciation	615
Nominal termination	616
Termination of the genitive	616
Termination of the case of the Agent	616
Personal Pronouns	616
Passive voice	616
Pronominal suffixes	617
Vocabulary	617
Old accounts of the Panjab	617
Literature	618
Authorities	618
General	618
Grammar, Dictionaries, etc.	619
Written character	622
Grammar	624
Pañjābī Skeleton Grammar	628
List of Words commencing with r instead of ʀ	630
Dġġġ or Dġġġ	633
Where spoken	637
Origin of the name	637
Language boundaries	637
Sub-dialects	637
Number of speakers	637
Characteristics of the dialect	637
Literature	638
Authorities	638
Written character	638
Grammar	638
Dġġġ Skeleton Grammar	643

CONTENTS.

ix

	PAGE
SPECIMENS . . . . .	646
STANDARD PAŪJĀBĪ . . . . .	646
Majhī . . . . .	651
Paŷjābī of the Jullundur Doab . . . . .	671
Kahlurī or Bilaspurī . . . . .	677
Pōwādhī . . . . .	679
Rūṭhī or Pachhāḍī . . . . .	698
Jānd or Nāhī . . . . .	698
Specimen . . . . .	703
Mālwī . . . . .	709
of Ludhiana . . . . .	712
of Ferozepore . . . . .	710
of Nabha . . . . .	728
Bhaṭṭisānī . . . . .	731
Bhaṭṭisānī . . . . .	742
Paŷjābī merging into Lahndā . . . . .	743
Paŷjābī of West Lahore . . . . .	745
of East Montgomery . . . . .	756
ḌōḡRĀ OR ḌōḡRĪ . . . . .	767
of Jammu . . . . .	767
Kāpṛṭhī . . . . .	775
The Kāḡrṭhī dialect . . . . .	776
Grammar . . . . .	776
Specimens . . . . .	780
Bhaṭṭisānī . . . . .	794
Grammar . . . . .	794
Specimen . . . . .	798
STANDARD LIST OF WORDS AND SENTENCES IN PAŪJĀBĪ . . . . .	806

MAPS.

Map illustrating the dialects and sub-dialects of the Western Hindī language . . . . .	To face page	1
Map illustrating the dialects and sub-dialects of the Paŷjābī language . . . . .	To face page	627





# LINGUISTIC SURVEY OF INDIA.

## SYSTEM OF TRANSLITERATION ADOPTED.

A.—For the Dēva-nāgarī alphabet, and others related to it—

अ a,	आ ā,	इ i,	ई ē,	उ u,	ऊ ū,	ऋ ṛi,	ॠ ṛe,	ए ē,	ऐ ai,	ओ o,	औ ō,	औ au.					
क ka	ख kha	ग ga	घ gha	ङ ṅa	च cha	छ chha	ज ja	झ jha	ञ ña	ट ṭa	ठ ṭha	ड ḍa	ढ ḍha	न na			
प pa	फ pha	ब ba	भ bha	म ma	य ya	र ra	ल la	व va	or wa	श ṣa	ष ṣha	स sa	ह ha	ड ṛa	ḍ ṛha	ळ ḷa	ळ ḷha

Visarga (:) is represented by *h*, thus क्रमः *kramah*. Anuswāra (◌̣) is represented by *m*, thus सिद्ध *siddh*, वंश *vamsh*. In Bengali and some other languages it is pronounced *ng*, and is then written *ng*; thus बंग *bang*. Anunāsika or Chandra-bindu is represented by the sign ~ over the letter nasalized, thus मेँ *mẹ̄*.

B.—For the Arabic alphabet, as adapted to Hindōstānī—

ا a, etc.	ج j	د d	ر r	س s	ع 'e
ب b	ح ch	ذ ḏ	ز z	ش sh	غ gh
پ p	ح ḥ	ذ z	ز z	ص s	ف f
ت t	خ kh		ژ zh	ض ḍ	ق q
ث ṭ				ط ṭ	ك k
س s				ظ ḏ	گ g
				ل l	ل l
				م m	م m
				و w	و w
				و	when representing <i>anunāsika</i> in Dēva-nāgarī, by ~ over nasalized vowel.
				و	to or v
				ه h	ه h
				ی y, etc.	ی y, etc.

Tanwīn is represented by *n*, thus فائز *fauzan*. *Alif-e maqṣūra* is represented by *ā*;—thus داء *da'wā*.

In the Arabic character, a final silent *h* is not transliterated,—thus *بند* *banda*.

When pronounced, it is written,—thus *بند* *gunāh*.

Vowels when not pronounced at the end of a word, are not written in transliteration. Thus *बन* *ban*, not *bana*. When not pronounced in the middle of a word or only slightly pronounced in the middle or at the end of a word, they are written in small characters above the line. Thus (Hīndī) देखता *dēkhtā*, pronounced *dēkhtā*; (Kāshmiri) चह *ṣh*; कहर *kar*, pronounced *kor*; (Bihārī) देखिय *dēkhiy*.

C.—Special letters peculiar to special languages will be dealt with under the head of the languages concerned. In the meantime the following more important instances may be noted :—

- (a) The *ts* sound found in Marāṭhī (ॢ), Paṣṭō (ط), Kāsmīrī (٢, ٣), Tibetan (ཚ), and elsewhere, is represented by *ts*. So, the aspirate of that sound is represented by *tsʰ*.
- (b) The *ds* sound found in Marāṭhī (ॣ), Paṣṭō (ط), and Tibetan (ཨ) is represented by *ds*, and its aspirate by *dsʰ*.
- (c) Kāsmīrī ٤ (٤) is represented by *ñ*.
- (d) Sindhī ڄ, Western Pañjābī (and elsewhere on the N.-W. Frontier) ڄ, and Paṣṭō ڄ or ڄ are represented by *ʒ*.
- (e) The following are letters peculiar to Paṣṭō :—  
 ڄ *t*; ڄ *ts* or *ds*, according to pronunciation; ڄ *q*; ڄ *r*; ڄ *qʰ* or *g*, according to pronunciation; ڄ *qʰ* or *kʰ*, according to pronunciation; ڄ or ڄ *ʒ*.
- (f) The following are letters peculiar to Sindhī :—  
 ڄ *bb*; ڄ *bh*; ڄ *th*; ڄ *t*; ڄ *th*; ڄ *ph*; ڄ *jj*; ڄ *jh*; ڄ *chh*;  
 ڄ *ñ*; ڄ *dh*; ڄ *q*; ڄ *qʰ*; ڄ *qʰ*; ڄ *k*; ڄ *kh*; ڄ *gg*; ڄ *gh*;  
 ڄ *ñ*; ڄ *ʒ*.

D.—Certain sounds, which are not provided for above, occur in transcribing languages which have no alphabet, or in writing phonetically (as distinct from transliterating) languages (such as Bengali) whose spelling does not represent the spoken sounds. The principal of these are the following :—

<i>á</i> ,	represents the sound of the <i>a</i> in <i>all</i> .
<i>ā</i> ,	” ” ” <i>a</i> in <i>hat</i> .
<i>ē</i> ,	” ” ” <i>e</i> in <i>met</i> .
<i>ō</i> ,	” ” ” <i>o</i> in <i>hot</i> .
<i>e</i> ,	” ” ” <i>é</i> in the French <i>était</i> .
<i>o</i> ,	” ” ” <i>o</i> in the first <i>o</i> in <i>promote</i> .
<i>ō</i> ,	” ” ” <i>ō</i> in the German <i>schōn</i> .
<i>ū</i> ,	” ” ” <i>ū</i> in the ” <i>mūke</i> .
<i>th</i> ,	” ” ” <i>th</i> in <i>think</i> .
<i>dh</i> ,	” ” ” <i>th</i> in <i>this</i> .

The semi-consonants peculiar to the Muṇḍā languages are indicated by an apostrophe. Thus *k'*, *t'*, *p'*, and so on.

E.—When it is necessary to mark an accented syllable, the acute accent is used. Thus in (Khōwār) *assistant*, *hè* was, the acute accent shows that the accent falls on the first, and not, as might be expected, on the second syllable.

## INTRODUCTORY NOTE.

This volume, dealing with the Central Group of Indo-Aryan Vernaculars, is divided into four parts, *viz.* :—

Part i, dealing with Western Hindi and Pañjābī.
Part ii, " " Rājasthānī and Gujarātī.
Part iii, " " The Bhil Languages, Khandeśī, etc.
Part iv, " " Pañjābī.

Of these, Part iii has been prepared partly by Professor Konow and partly by me. I am entirely responsible for the other Parts.

The languages forming this Central Group, and the numbers of their speakers as reported for this Survey, are as follows :—

Western Hindi	88,013,928
Pañjābī	12,677,639
Rājasthānī	15,842,087
Gujarātī	10,646,227
Bhīlī, etc.	4,100,675
Eastern Pañjābī <sup>1</sup>	143,721
Central Pañjābī	1,107,612
Western Pañjābī	816,181
	<hr style="width: 100%;"/>
TOTAL	88,348,070
	<hr style="width: 100%;"/>

Of these, the most important, both politically and in point of numbers, is Western Hindi. One of its dialects is Hindōstānī, the lingua franca of India. It should, however, be remembered that Hindōstānī is not a typical dialect of the language. The typical dialect is the Braj Bhākhā spoken round Agra and Mathurā. The home of Hindōstānī as a vernacular is more to the North-West, on the border of the Panjab, and that dialect is therefore much infected by the Pañjābī lying to its West.<sup>2</sup>

Western Hindi is spoken in the western half of the United Provinces, and Pañjābī in the Central Panjab. Rājasthānī is spoken in Rajputana, and Gujarātī in Gujarat. The Bhil languages and those grouped with them are spoken mainly in the Bhil country and in Khandesh, but scattered colonies are found in several localities of northern India, from Midnapore in Bengal to the central Panjab.

It would be impossible, in the present volume, to give a detailed account of the relationship of the languages of the Central Group to the other Indo-Aryan vernaculars. The question involves a consideration of the entire history of the growth and expansion of all the Aryan languages, ancient and modern, of northern India; and must therefore be deferred to the Introductory Volume of this Survey, which cannot be prepared till all

<sup>1</sup> The figures for Eastern Pañjābī include only those speakers that are resident in India. They do not include the unknown, but much larger, number resident in Nepal, the home of the language.

<sup>2</sup> The principal point in which Hindōstānī has been affected by Pañjābī is that nouns that in Western Hindi end in *au* or *ū*, such as *ghōṛau* or *ghōṛū*, a horse, in Hindōstānī, as in Pañjābī, end in *a*, as in *ghōṛā*. Another important point is the use of the postposition *nē* to indicate the case of the agent.

the remaining volumes are in type. Suffice it here to say that the typical language of the Central Group is Western Hindi. Panjabi is a language resulting from the amalgamation of two very different forms of speech—the old Prāchya language that lies at the base of the Lahnda spoken in the Western Punjab and the Prakrit of the Midland that was the parent of Western Hindi. Rajasthan represents the overflow of Western Hindi to the South and South West but is much infected by the language of Gujari invaders who came partly from the West and partly from Sapadalasha or the Himalayan tract between Nepal and Kashmir. Gujarati is a further continuation of this overflow. It has as a basis an old North Western language of Prāchya origin akin to Sindhi which was overwhelmed by the Western Hindi invasion but traces of which can still be observed. The Bhil dialects are mostly broken forms of Gujarati spoken by non Aryan tribes. The three Pahar languages have at their base an old language akin to Prāchya spoken by the Khasa tribe which has been superseded by the language of Gujari invaders. This mixed form of speech was carried as above stated into Rajputana and was again in its turn strongly influenced in later times by immigrants to the Himalaya from Rajputana who now spoke Rajasthan. Particulars regarding the growth and expansion of each of these various languages will be found in the Introductions to the various sections.

The four parts of this volume were prepared and sent to press some years ago but difficulties connected with the obtunment of proper types have greatly delayed the printing of Parts 1 and 11. I regret that owing to this the Bibliographies of these parts are not entirely up to the dates printed on the title pages.

CAMBRIDGE

GEORGE A GRIERSON

4 g t 11 1914

# WESTERN HINDĪ.

The home of Western Hindi closely agrees with the *Madhyadēśa*, or Midland, of ancient Sanskrit geographers. The *Madhyadēśa* was the country between the Saraswatī on the west and what is now Allahabad on the east. Its northern boundary was the Himālaya Range, and its southern the Narbada River. Between these limits lay, according to tradition, the holy land of Brahmanism. It was the centre of Hindū civilisation, and the abode on earth of its deities. Western Hindī does not extend so far east as Allahabad—its eastern limit is about Cawnpore,—but in other respects the area in which it is spoken is almost exactly the same as the *Madhyadēśa*. It is spoken as a vernacular over the western portion of the United Provinces, in the eastern districts of the Panjab, in Eastern Rajputana, in Gwalior and Bundelkhand, and in the north-western districts of the Central Provinces. Moreover, its most important dialect, Hindōstānī, is spoken and understood, and is even amongst some classes of the population a vernacular, over the whole of the Indian Peninsula.

Western Hindī has five dialects,—Hindōstānī, Bāngarū, Braj Bhākhā, Kanaujī, and Bundēli. Hindōstānī, as a local vernacular, is spoken in Western Rohilkhand, the Upper Gangetic Dōāb, and the Panjab District of Ambala. It has also been carried over the whole of India by Musalmān conquerors, and has received considerable literary culture. Under these conditions it has three main varieties, Literary Hindōstānī proper, employed by both Musalmāns and Hindūs for literary purposes and as a *lingua franca*; Urdū, employed chiefly by Musalmāns and by Hindūs who have adopted the Musalmān system of education, and a modern development, called Hindī, employed only by Hindūs who have been educated on a Hindū system. Urdū, itself, has two varieties, the standard literary form of Delhi and Lucknow, and the Dakhinī, spoken, and used as a literary medium, by Musalmāns of Southern India.

Bāngarū is the dialect of Western Hindī which is spoken in the Eastern Panjab.

Bāngarū.

It is also called Jātū and Hariānī. It is much influenced by the neighbouring Rājsthānī and Pañjābī.

Braj Bhākhā

Braj Bhākhā is the dialect of the west central Dōāb and the country to its north and to its south.

Kanaujī is really a form of Braj Bhākhā and is only given separate consideration in deference to popular opinion. It is spoken in the east

Kanaujī.

central Dōāb and the country to its north.

Bundēli.

Bundēli is spoken in Gwalior and Bundelkhand. It is also spoken in the adjoining districts of the Central Provinces.

All these dialects are described with considerable detail on the following pages, and it will suffice to give here the total estimated number of speakers of each—

Hindōstānī—

Local Vernacular	5,282,733
Literary Hindōstānī (including Urdū and Hindī)	7,696,264
Dakhinī	3,654,172

16,633,169



	Brought forward	16 633 189
Bangaru		2 160 784
Braj Bhakha	7 800 274	
Kanauj	4 481 500	
		12 345 774
Bundel		6 869 201
		<u>38 013 028</u>
Total estimated number of speakers of Western Hindi		

This is about the same as the population of the United Kingdom in 1891 (38,104,975) and two thirds of a million less than that of France at the present time (38 641 333). I roughly estimate the area in which it is spoken at about 200,000 square miles with which we may compare the area of the German Empire (209,000), and that of France (204 000).

As explained in the Introductory Note, Western Hindi is the purest representative of that Group. It is directly derived from the Apabhramśa dialect corresponding to Śāmasenī, the most Sanskritic of all the Prakrits, it is spoken in the area which was the centre from which Aryan civilisation was diffused over Hindostan, and the head quarters of its principal dialect—Braj Bhakha—is Mathura, —the *Μαδουρα η τῶν Οεδῶν* of the Greeks, and in ancient times one of the most sacred cities of India.

Of the four languages which form the Central Group of Indo-Aryan vernaculars, Western Hindi is the one which is the most typical of the group. In fact, it would be more accurate, though more complicated, to describe it as being the *only* member of the group the other three Panjabi, Rajasthanī, and Gujarātī, being intermediate between it and the adjoining languages Lahnda Sindhi, and Marāthī, which belong to what I call the Outer Circle. These languages, Panjabi, Rajasthanī, and Gujarātī, lie to the west and south of Western Hindi. It is also to be remembered that to its east we have Eastern Hindi, another language which is intermediate between Western Hindi and the speeches of the Outer Circle. But these two sets of intermediate languages possess sharply opposed characteristics. Their respective bases are quite different. As has been explained in the introduction to Vol VI of this Survey pp 3 and ff, Eastern Hindi is a language of the Outer Circle affected by the characteristics of the Central Group while Panjabi, Rajasthanī, and Gujarātī are in all their chief characteristics members of the Central Group, and only show traces which are more and more evident as we go westwards of the influence of the Outer Circle. It would be most correct to class them as a distinct intermediate group of languages, but it is more convenient to consider them all together with Western Hindi, as members of one group—the Central,—remembering that they do not possess all the true characteristics of that group in its purity.

The linguistic boundaries of Western Hindi are as follows.—On its north west it is bounded by Panjabi, to its south west and south lies Rajasthanī, to its south east, Marāthī, and to its east, Eastern Hindi. On the north it is bounded by the Indo-Aryan dialects, Jaunsari, Gahwālī, and Kumaunī of the lower southern slope of the Himalaya. It gradually shades off into Panjabi, Rajasthanī, and Eastern Hindi, but there is no intermediate dialect between it and Marāthī. Marāthī nowhere merges into the languages of the Central Group, but is separated from them by a sharp distinct line.

There are it is true a few tribal dialects which possess the characteristics of both Western Hindi and Marathi but these are mere mechanical mixtures—broken jurgons—which are not true intermediate forms of speech. We may consider Marathi as being fully established in the Nagpur plain at the foot of the Satpura Range. The northern hill dialects are described in Part IV of this volume and are closely connected with Rajasthani.

Two characters are employed for writing Western Hindi—the Persian for some forms of Hindostani and the Devanagari (with its current forms the Kaithi and Mahajani) for the other dialects. Neither of them need be described here. In writing the dialects in the Devanagari character an important irregularity is observed in the employment of the letter *रा*. When this is followed in *Tadbhava* words by the letter *या* or *वा* it does not take the form *रा*. Such compounds are written *राया* and *रावा* respectively. Thus (Braj Bhalha) *माखी माया* struck Bundeli *रुबो* *रावा* (Hindostani *rona*) to weep.

The familiar Hindostani grammar may be taken as the standard of the grammars of all the Western Hindi dialects. Each is fully described in the proper place and I here content myself with pointing out one characteristic in which Western Hindi is pre-eminently typical of the Central Group of language. This is the analytic method of its construction which will be dealt with at some length in the first volume of this Survey and is only referred to here. Of all the languages of the group Western Hindi is that which carries analysis to its furthest extreme. Its standard dialect has only one true tense (the present subjunctive) for its verb and has only one true case (the so-called oblique form) for its nouns. Nearly all the other accidents of time and relation are expressed by the aid of participles, verbs or postpositions.

The earliest date which Yule gives of the use of the word Hindostani is 1616 when Terry speaks of Tom Coryate being proficient in 'the Indostan or more vulgar language'.<sup>1</sup> We may also note that Terry in his *A Voyage to East India* (1655), gives a brief description of the vulgar tongue of the country of Indostan which will be found quoted below under J. Ogilby. So Fryer (1673) (quoted by Yule) says 'The Language at Court is Persian that commonly spoken is Indostan (for which they have no proper character the written Language being called *Banyan*)'. It is evident therefore that early in the 17th century it was known in England that the *Lingua Franca* of India was this form of speech. On the other hand another set of authorities stated that the *Lingua Franca* of India was Malay. So Ogilby in the passages quoted below. Again David Wilkins in the preface to Chamberlayne's collection of versions of the Lord's Prayer (published 1715), explains that he could not get a version in the Bengali language as that form of speech was dying out and was being superseded by Malay. He therefore for Bengali gave a Malay version written in the Bengali character.

It is possible that Ogilby had less excuse than appears for his mistake for Mr. Quantz in his Oriental Catalogue published in 1887 mentions a MS. Dictionary then

<sup>1</sup> See for this and other quotations *Hobson Jobson* s. vv. *Hindostanes* and *Moors*. It is hardly necessary to remind the reader that in the 18th century Hindostani was commonly called *Moors*.

So far we have dealt only with general notices or with the accounts of the characters in which Hindostani is written. With the commencement of the 18th century we find the first attempts at giving serious accounts of the language itself. According to Amaduzzi in his preface to Behgatti's *Alphabetum Brammanicum* (see below) a Capuchin monk named Franciscus M. Tunonensis completed at Surat in the year 1704 a manuscript *Lexicon Linguae Indostanicae* in two parts of between four and five hundred double columned pages each. In Amaduzzi's time it was still preserved in the library of the Propaganda in Rome but when I searched for it there in the year 1890 it could not be found.

We now come to the first Hindostani grammar. John Joshua Kettelae (also written Kotelar Kessler or Kettler) was a Lutheran by religion born at Ellbingen in Prussia. He was accredited to Shah Alam Bahadur Shah (1708-1712) and Jahandar Shah (1712) as Dutch envoy. In 1711 he was the Dutch East India Company's Director of Trade at Surat. He passed through Agra both going to and coming from Lahore (via Delhi) but there does not seem to be any evidence available that he ever lived there though the Dutch Company had a Factory in that city subordinate to Surat. The mission arrived near Lahore on the 10th December 1711, returned to Delhi with Jahandar Shah and finally started from that place on the 14th October 1712, reaching Agra on the 20th October. From Agra they returned to Surat. In 1716 Kettelae had been three years Director for the Dutch Company at Surat. He was then appointed their envoy to Persia and left Batavia in July 1716 having been thirty years in the Dutch Service or in the East Indies. He died of fever at Gambroon on the Persian Gulf on his return from Isfahan after having been two days under arrest, because he would not order a Dutch ship to act under the Persian Governor's orders against some Arab invaders. He wrote a grammar and a vocabulary of the 'Lingua Hindostanica' which were published by David Mull in 1743 in his *Miscellanea Orientalia* (see below). We may assume that they were composed about the year 1715.

In the same year there appeared another collection of versions of the Lord's Prayer. Its author was John Chamberlayne. It was published at Amsterdam and had a preface by David Wilkins who also contributed many of the specimens. Its full title was *Oratio dominica in diversis omnium fere Gentium Linguis et saepe et proprie cujusque Linguae Characteribus expressa una cum Dissertationibus nonnullis de Linguarum Origine variisque partium Permutationibus*. Edited by Joa. Clamde lano Anglo Britanno Regiae Societatis Londinensis Socio Amstelodami typis Guil. et David. Goeter. 1715. For our present purpose it is sufficient to remark with reference to this celebrated work that it reproduces Roth's *Pate Aoste* but without making Muller's error of imagining it to be Sanskrit.

Maturin Veysiere LaCroze was born at Nantes in 1661. In 1697 he became librarian to the Elector at Berlin and died in that city in 1739. As librarian he kept up a voluminous correspondence on linguistic subjects with the learned men of his time, including David Wilkins, John Chamberlayne, Ziegenbalg and T. S. Bayer. This was published after his death under the title of *Thesauri Epistolici LaCrozei ex Bibliotheca Iordamiana editi Io. Ludovico Philipo Lipsiae 1742*. In this we find him helping Wilkins and Chamberlayne in the compilation of the *Oratio Dominica* just mentioned. For our present purpose the most important letters are those to and

from Theophilus Siegfried Bayer, one of the brilliant band of scholars who founded the Imperial Academy at St Petersburg. In one of Bayer's letters (dated June 1 1726) we find what we believe the first words of what is intended for Hindostani ever published in Europe. These are the first four numerals as used by the 'Mogulenses Indi' (1=*hcolu*, 2=*guu*, 3=*tiay*, 4=*tsahn*), which are contained in a comparative statement of the numerals in eight languages. These numerals are, however, not really Hindostani. *Guu* is an evident misprint. The others are Lahnda or Sindhi, (1=Lahnda *hik*, Sindhi, *hiken*, 3=Lahnda, *tiay*, Sindhi *tiy*, 4=Lahnda, *chay*, Sindhi, *chay*)<sup>1</sup>. Two years subsequently, in the third and fourth volumes of the Transactions of the Imperial Academy (for the years 1728 and 1729, published in 1732 and 1735 respectively) we find Bayer busily deciphering the Nagari alphabet, first through means of a bilingual syllabary printed in China which gave the Tibetan form of Nagari (Lantsha) current Tibetan, and Manchu alphabets, and afterwards with the help of the missionary Schultze to be shortly mentioned. Finally, in November 1731 LaCroze writes to Bayer that the character used for writing by the Marathas is called 'Bala bande,' which, however, he adds, hardly differs from that used by the 'Biamans' which is called Nagari or Dewanagari. He then proceeds to show how, in his opinion, the 'Bala bande' alphabet is derived from Hebrew basing his contention on the forms of the letters in Roth's *Pater Noster* as reproduced in Chamberlayne's work.

Our next stage is Mill's *Dissertationes Selectae*. Its full title is *Davidis Millii Theologiae D ejusdemque nec non Antiquitatum sacrarum, & Linguarum orientalium in Academia Trajectina, Professoris ordinarii, Dissertationes selectae, variae Litterarum et Antiquitatis orientalis Capita exponentes et illustrantes. Curis secundis, novisque Dissertationibus, Orationibus, et Miscellaneis Orientalibus auctae Lugduni Batarorum 1743*. To us its principal interest consists in the fact that in the *Miscellanea Orientalia* he prints Ketelaci's Hindostani Grammar and Vocabulary, which, as we have seen was written about the year 1715. He also gives some plates illustrating Indian alphabets. Two illustrate the Nagari character, and I am not certain from where he got them. The third is taken from Bayer's essay in the Transactions of the Imperial Academy of St Petersburg, and shows the Lantsha, ordinary Tibetan, and Manchu characters. The fourth illustrates the Bengali alphabet. The *Miscellanea Orientalia* are on pp 155-622 of the work. Caput, I, *De Lingua Hindustanica* (pp 155-188). *Latin, Hindostani, and Persian Vocabulary* (pp 504-509). *Etymologicum Orientale harmonicum* (a comparative vocabulary of Latin, Hindostani, Persian, and Arabic) (pp 510-598). Except for the plates of characters, all the Hindostani is in the Roman character, the body of the work being written in Latin. The spelling of the Hindostani words is based on the Dutch system of pronunciation. Thus, *me hia*, *fecu*, *me lai tajoel æ* (*ma'i lai chula*), *fecu*, *marjæ* (*marjha*), *mih*. The use of the Perso-Arabic alphabet for writing Hindostani is explained. In the two test points of the accuracy of all these old grammars (the distinguishing of the singular and of the

<sup>1</sup> Bayer has the numbers more correctly on pp 113 and ff of his *Historia Regni Gecorum Haec an* (Lectopol 1738). Here he gives the first ten numerals both in the Devanagari character and in the syllabary. The latter are: 1=*hcolu*, 2=*dhu*, 3=*tiay*, 4=*tiay*, 5=*tiay*, 6=*tiay*, 7=*tiay*, 8=*tiay*, 9=*tiay*, 10=*tiay*. He tells us that he got them from a native of Milan. I have to thank Professor K. I. for drawing my attention to this work.

<sup>2</sup> *Revue de la Croze et de Bayer* ce dernier print en 1731 G. A. Græson *J. A. S. B.* Vol. LXII (1893) pt. I pp 12 and ff.

plural of the personal pronouns, and the use of *ne* in the agent case) Ketelaci is right in the first and wrong in the second. He recognises *maī* (which he spells *me*) and *tu* (*toē*) as singulars, and *ham* (*ham*) and *tum* (*tom*) as plurals. He has no idea of the use of *ne*. On the other hand, he teaches the Gujarati use of *ap* to mean 'we'.

Ketelaci's Grammar includes not only the Hindostani declensions and conjugations, but also versions of the Ten Commandments, the Creed, and the Lord's Prayer in that language. His translation of the first may be given as a specimen of the earliest known translation of any European language into Hindostani. It runs as follows—

*Hamma e baab—Ke who asmaamehe—Paak hoē teēe naam—Iwe la ilo molul teēe a—Hoē weja teēe a—Sjon asmaan ton sjonime—Roote la mma e nellē lankon aasde—Ooi maafkām tawē apne hamlo—Sjon maafkām apne la iresdām onlon—Aedaal lamlo is was wāyeme—Bell hamlo qulstas is hoēwāyē Teēe a le patjāyā sooi wāyā alemgīe e heameime Ammen*

In the year following the publication of Ketelaci's Grammar appeared that of the celebrated missionary Schultze, whose name has been already mentioned more than once. The full title is *Prinzipien Reverendi Benjamin Schultze Missionarii Franciscus Grammatica Hindostanica collectis in diuturna inter Hindostanos Commorantibus in justum Ordinem redactis ac laega Extemporū (sic) Luce persusus Regulis constant et Missionariorum Usui consecrata Ididit et de suscipienda barbararum Linguarum Cultura prefatus est D. Jo. Henr. Callenberg Italae Saxonum, 1711* (some copies are dated 1715). Schultze was aware of the existence of Ketelaci's Grammar, and mentioned it in his preface. Schultze's Grammar is in Latin. Hindostani words are given in the Perso Arabic character with transliteration. The Nigam character (*Devanagari*) is also explained. He ignores the sound of the cerebral letters and (on his transliteration) of all aspirated ones. He is aware of the singular and plural forms of the personal pronouns, but is ignorant of the use of *ne* with the past tenses of transitive verbs.

Four years afterwards Johann Ludwig Juss published the *Sprachmeister* with a preface by Schultze. Its title runs *Orientalisch und Occidentelische Sprachmeister welche nicht allein hundert Alphabete nebst ihrer Aussprache, So bey denen meisten Europaisch Asiatisch Africanisch und Americanischen Völkern und Nationen gebräuchlich sind, Auch einigen Tabulis polyglottis verschiedener Sprachen und Zahlen vor Augen leget Sondern auch das Gebet des Heron, in 200 Sprachen und Mund Arten mit der selben Characteren und Lesung, nach einer Geographischen Ordnung mittheilet Aus glaubwürdigen Auctoribus zusammen gebracht, und mit dazu nothigen Kupffern versehen Leipzig Zufinden bey Christian Friedrich Gessner 1718*. Juss's book is a long way ahead of its predecessor Chamberlaine's Part I (pp 1-219) gives tables of the alphabets of over a hundred different languages, with accounts of the mode of use of each. On pp 120-122 we find described the use of the Perso Arabic alphabet as applied to Hindostani. It may be noticed that all mention of the cerebral letters is omitted. On p 123 we have the 'Devanagram,' on p 124 the 'Biharindu' and on pp 125-131 the 'Akā Nigam' which are all rightly classed together as various forms of the same alphabet but the transliteration is often curiously incorrect. For instance,

under 'Akār Nagari,' is transliterated *dhya* and it is explained that an *h* is always sounded before it and that the *j* is clearly pronounced as in the Arabic  $\zeta$ . It will be seen that here the existence of cerebral letters is indicated. Except in the case of Akār Nagari no attempt is made to distinguish between aspirated and unaspirated letters. On p. 201 are given the Hindostani numerals from 1—9, and 10, 20, 30, etc., up to 90. They commence, *Jel, do tin, schakar, patsch, sche, sat, att, nau, das*. Part II (pp. 128) contains the versions of the Lord's Prayer. On pp. 81 and 82 is given Schultze's 'Hindostanische seu Mougische seu Mogulsch' version in the Perso-Arabic character with transliteration. The latter begins *Asman po' rahata so hamara Bap tumara Nauw pal Iaina hone deo, tumari Padaschahi ane deo* etc. The versions in the Nagari character are Roth's transliterated version, Sanskrit in Deva nagari and Hindi, and Bhojpur in 'Akār Nagari' (the last two by Schultze). Finally there are comparative statements of the words for 'father, heaven,' 'earth' and 'bread' in all the languages quoted and some other appendices. The Hindostani forms of these four words are given as *Bab Asman Iumma* and *Rosi* (sic), respectively.

Our next authority is *Travels from St. Petersburg in Russia to diverse Parts of Asia* by John Bell, Glasgow 1763 (New Edition, Edinburgh, 1806). In Chapter 12 of this work are given the Numerals of Indostan.

Of much more importance is the *Alphabetum Brammanicum seu Indostanum Universitatis Kası Romae, 1761 Typis Sac. Congregationis de Propag. Fide*. It is by a Capuchin Missionary named Cassiano Belgatti, and is furnished with a preface by Johannes Christophorus Amaduzzi (Amaduzzi). In this preface there is a very complete account of the then existing knowledge regarding Indian languages. It describes Sanskrit (संस्कृत) correctly as the language of the learned, and next refers to the 'बहा बोली' or 'Bekā Bohī' or common tongue which is found in the University of Kası or Benarıs. It then goes on to enumerate the other principal alphabets of India which (except 'Nagri, Nagri Soritensis or Bahābandu') do not immediately concern us. Of more particular interest is his mention of a *Lexicon Linguae Indostanicae* which was composed by a Capuchin Missionary of Surat named Franciscus M. Tuomensis, in the year 1701, the manuscript of which was then in the Propaganda Library in Rome, and which Amaduzzi describes at considerable length. He also mentions a manuscript dialogue (? in Hindostani) between a Christian and a Native of India regarding the truth of religion, which was dedicated to the Rajā of Betūr, in the present district of Chāmpiran, by Josephus M. Gargranensis and Belgatti, the author of the work we are now describing. The *Alphabetum Brammanicum* is of importance as being the first book (so far as I am aware) in which the vernacular words are printed in their own character in movable types. But not only are the Devanagari letters represented by types but even the Kuthi ones receive the same honour. Belgatti calls the Devanagari character the 'Alphabetum expressum in hitoris Universitatis Kası,' and after covering over a hundred pages with a minute description of its use (including the compound consonants), he goes on, on page 110, to deal with the 'Alphabetum populare Indostanorum vulgo Nagri.' This is he says used by all the natives for familiar letters and ordinary books, and for all subjects, whether religious or profane, which can be

written in the 'भाखा बोली *bhaka boli* or vulgar tongue' He then gives a good description of the Kaithi alphabet, using moveable types also here The book concludes with an account of the numerals and with reading exercises These last are transliterations of the Latin *Pater Noster* and *Ave Maria* into Deva nagari, followed by translations of the Invocation of the Trinity, the Lord's Prayer, the Ave Maria, and the Apostles' Creed into Hindostani in the same character Taking it altogether, the *Alphabetum Brammanicum* is, for its time, a wonderfully good piece of work

With the *Alphabetum Brammanicum* the first stage of Hindostani Bibliography may be considered to be completed Hadley's Grammar appeared in 1772 and was quickly followed by a number of other and better ones, such as the Portuguese *Grammatica Indostana* (1778 far in advance of Hadley), Gilchrist's numerous works (commencing 1787) and Lebedeff's Grammar (1801) These will all be found below, each described in its proper place Lebedeff's work deserves more than a mere entry on account of the extraordinary adventures of its author This remarkable man gives an account of his life in the preface of his book, from which we gather that he began his Indian career (apparently as a brandmaster) in the year 1785 at Madras After a stay there of two years he migrated to Calcutta, where he met with a Pundit who taught him Sanskrit, Bengali, and Hindostani (or, as he called it, the Indian mixed dialect) His next attempt was to translate two English plays into Bengali, and one of these was performed publicly with great applause (according to its author) in 1795 and again in the following year According to Adelung, he then became theatrical manager to the Great Mogul, and finally returned to England after a stay of more than twenty years in the East In London he published his grammar, and made the acquaintance of Woronzow, the Russian Ambassador, who sent him to Russia He was employed in the Russian Foreign Office and was given a large subvention towards founding a Sanskrit press I have no knowledge of any other works from his pen It is to be hoped, for the sake of his patrons that his knowledge of Sanskrit and Bengali was greater than that of Hindostani which he displays in his grammar Not only is its system of transliteration (*Ion hay hooa* = who is there) detestably incorrect, but so is the whole account of the grammatical structure of the language The concluding words of his preface show that he was not conscious of its imperfections, and at the same time throw a curious light on the morality of Europeans in India at his time 'The Indian words in this work are

so well ascertained as to leave no doubt, but the European learner, with a little assistance of a Pundit or Moonshie, may, even of a *Bebee saheb*, cannot fail in a short time to obtain a knowledge of their [the natives'] idioms, and to master the Indian dialects with incredible facility'

Finally we may briefly refer to a few belated works of the early period of inquiries into Indian languages, which appeared after Hindostani had begun to be seriously studied

<sup>1</sup> Bengali a representation of its expression is more accurate than Amuduzri's but even his transliteration here breaks down Count de Gabernat's (*Bolletino Italiano degli Stati Orientali* Firenze 1806 77 pp 44 45) mentions a *Grammatica Vera (evol dare Hindostani)* ad opera i caratteri devanagarici Segue i i parvum Dictionarium indostanum de Non sive ut plurimum obicit in *Historia Indica* by the Pansus i S Burholomew mentioned in the next page as the author of the preface to the *Alphabetica Indica* The work mentioned by Count de Gabernat is apparently in MS and should belong to the latter half of the 18th century I owe this reference to the kindness of Professor Zacharæ

<sup>2</sup> *Mishradater* I 185 According to the same authority he was by birth an Ukraine peasant and on account of his musical talents was taken up by Prince Pasmosky who carried him to Italy where he became proficient on the violoncello He then wandered to Paris and London where he took service under a Lord who went to India as Governor

in Calcutta. In 1782 Ivarus Abel published in Copenhagen *Symphona Symphona, sive undecim Linguarum Orientalium Discors exhibita Ooncordia Tamulicæ videlicet, Granthamicæ, Telugicæ, Sanscritamicæ, Marathicæ, Balabandicæ, Canaricæ, Hindostanicæ, Ouncanicæ, Gutzaratticæ et Pegnanicæ non characteristicæ, quibus ut explicativo-Harmonicæ adjecta est Latine*. It is a comparative vocabulary of fifty-three words in these eleven languages. The words include parts of the body, heaven, sun, etc., certain animals, house, water, sea, tree, the personal pronouns and numerals.

In 1791 there was published in Rome an anonymous work, with a preface by Paulinus a S. Bartholomæo, entitled *Alphabeta Indica, id est Granthamicum seu Sanscritamico-Malabaricum, Indostanum sive Vanarense, Naganicum vulgare, et Talenganicum*. It is a collection of these four alphabets, all in moveable types.

Johann Christoph Adelung's *Mithridates oder allgemeine Sprachkunde mit dem Vater Unser als Sprachprobe in bey nahe fünfhundert Sprachen und Mundarten* may be taken as the link between the old philology and the new. A philologist so eminent as this great writer could not fail to adorn whatever linguistic subject he touched, and, for its time, this work is a marvel of erudition and masterly arrangement. So far as Indian languages go, it sums up all (little it must be confessed) that was known about them at the end of the 18th century. In it 'Mongolisch-Indostanisch oder Mohrisch' (i.e., Urdû) (Vol. I, pp. 183 and ff.) and 'Rein oder Hoch-Indostanisch, Dewa Nagara' (pp. 190 and ff.) are jointly described as the 'Allgemeine Sprachen in Indostan.' By 'Rein oder Hoch-Indostanisch' are meant the various 'Hindi' dialects spoken between Mathura and Patna, but as an example is given the Lord's Prayer in badly spelt Sanskrit. It is contributed by Schultze, whose nationality apparently prevented him from distinguishing between *bh* and *p*. For instance, he spells *bhōjanam* 'podsanam.' Vol. IV of the work consists of additions and corrections, and of a supplement by J. S. Vater. Further information regarding Hindōstāni will be found on pp. 58-63, 83 (relationship of Hindōstāni to Romani), and 486 of that volume.

## SUMMARY OF IMPORTANT EARLY DATES.

A.D.	
1600.	EMPEROR AKBAR reigning. English East India Company incorporated.
1602.	Dutch East India Company founded.
1605.	EMPEROR JAHANGIR comes to the throne.
1615.	Embassy of Sir T. Roe. English factory established at Surat.
1616.	Earliest recorded mention of the Indostan language (spoken by Tom Coryate).
1620.	Jesuits' College founded at Agra. English establish an Agency there.
1623-24.	Pietro Della Valle in India.
1628.	EMPEROR SHAH JAHAN comes to the throne.
1630.	? Compilation of the Surat Dictionary of Persian, Hindōstāni, English, and Portuguese.
1640.	English factory established at Hugli.
1653.	Heinrich Roth joins Jesuit College at Agra.
1655.	Terry's <i>Voyage to East India</i> published. Terry accompanied Sir T. Roe (1615).
1658.	EMPEROR AURANZEB comes to the throne.
1661.	Bombay transferred to the English crown.
1663.	Pietro Della Valle's <i>Indian Travels</i> published.
1664.	Heinrich Roth visits Rome and meets Kircher.
1667.	Kircher's <i>China Illustrata</i> . InCrozo appointed Librarian at Berlin.
1672.	J. Fryer's <i>Travels in East India and Persia</i> commenced and continued to 1691. Published 1698.
1672.	O. Vapper's <i>Asia</i> published in Dutch.
1673.	J. Ogilby's <i>Asia</i> .



- A D  
 1678 HENRICUS VAN RHEEDE tot Drakestein's *Hortus Indicus Malabaricus* commenced to issue  
 1680 Andreas Muller's *Oratio Oratorum*  
 1681 O Dapper's *Asia* (German Translation) published at Nurnberg  
 1694 Thomas Hyde's *Historia Shahjahan*  
 1696 Charneck founds Fort William in Calcutta  
 1698 J Fryer's *Travels in East India and Persia* See 1672  
 1704 FRANCISCUS V TARONENSIS completes his *Lexicon Linguae Indostanicae*  
 1708 EMPEROR BAHADUR SHAH comes to the throne  
 1711 Kettelner's embassy  
 1712 EMPEROR JAHANGIR SHAH comes to the throne  
 1713 EMPEROR FARUKH SIYAH comes to the throne  
 1715 Kettelner's Grammar The *Oratio Dominica* of Chamberlayne and Wilkins  
 1719 EMPEROR MUHAMMAD SHAH comes to the throne  
 1726 29 Bayes's investigations  
 1739 Death of LaCrozze See 1667 Invasion of India by Nadir Shah  
 1743 Mill's *Dissertationes Selectae* Publication of Kettelner's Grammar Vauquel de Assumpcam publishes a Bengali Grammar and Vocabulary at Lisbon  
 1744 Schultze's *Grammatica Hindostanica*  
 1745 58 Schultze's Bible translations  
 1749 EMPEROR AHMAD SHAH comes to the throne Tritz's *Sprachmeister* published  
 1751 EMPEROR ALAMGIR II comes to the throne  
 1757 Battle of Plassy  
 1769 EMPEROR SHAH ALAM II comes to the throne  
 1761 *Alphabetum Brammanicum* Third battle of Panipat Defeat of the Marathas by Ahmad Shah Durrani  
 1772 WARREN HASTINGS GOVERNOR OF BENGAL Hadley's Grammar published  
 1773 Fergusson's Hindostani Dictionary published  
 1778 *Grammatica Indostana* published at Lisbon  
 1782 Ivarus Abel's *Symphona Symphona*  
 1786 MARQUIS OF CORNWALLIS, GOVERNOR GENERAL  
 1787 Gilchrist begins publishing  
 1788 *The Indian Vocabulary* published in London  
 1790 HARRIS's *Dictionary of English and Hindostany*  
 1791 *Alphabeta Indica* published at Rome  
 1793 SIR JOHN SHORE GOVERNOR GENERAL William Carey lands at Calcutta  
 1798 LORD MORNINGTON (MARQUIS OF WELLESLEY), GOVERNOR GENERAL  
 1800 Robert's *Indian Glossary*  
 1801 Lebedeff's Grammar Carey's first Bengali New Testament printed  
 1805 MARQUIS OF CORNWALLIS, SECOND TIME GOVERNOR GENERAL W Hunter's translation of the New Testament into Hindostani Done with the aid of Muhammad Firat and other learned natives  
 1806 Publication of first volume of Adelung's *Mithridates* Henry Martyn arrives in India and commences translation of New Testament  
 1807 EARL OF MINTO GOVERNOR GENERAL  
 1810 Henry Martyn's Urdu translation of New Testament the basis of all subsequent versions completed in manuscript with the aid of Muhammad Firat  
 1811 Carey publishes a Hindi New Testament  
 1812 Fire in Serampore Press Henry Martyn's version of the New Testament destroyed before issue  
 1813 EARL OF MOIRA (MARQUIS OF HASTINGS) GOVERNOR GENERAL Carey publishes the Pentateuch in Hindi  
 1814 Henry Martyn's translation of the New Testament into Hindostani issued Carey publishes New Testament in Hindi

Of the dialects of Western Hindi, Braj Bhakha and Hindostani are those which have received most literary culture. Kanauji is so like Braj Bhakha, that it hardly deserves separate mention. Only refer to it as its separate existence is popularly recognised. Some few works have

been written in Bundēlī, but none of them have been critically edited. Indeed, this important dialect has been almost entirely ignored by students. Even Dr. Kellogg does not describe it in his *Grammar*. Kanaujī and Bundēlī are therefore hardly mentioned in this bibliography. Nearly all the entries refer either to Braj Bhākhā or to one or other of the various forms of Hindōstānī.

The following Bibliography is divided into four sections :—

I.—*General*.—This deals with works giving a general account of the language or of one or more of its dialects, including works dealing with the subject from the point of view of comparative philology.

II.—*Grammars, Dictionaries, and other helps to the student*.—I have endeavoured to make this as complete as possible up to the date of the Mutiny. After that I have selected, perhaps in a somewhat arbitrary fashion.

III.—*Selections, Collections of Scattered Pieces, and Collections of Proverbs*.—This includes some Readers put together mainly for students.

IV.—*Texts*.—Here, with a few exceptions, I have confined myself to works which have been more or less critically edited by European scholars. It would have been impossible to enumerate the huge mass of texts which have issued without any attempt at editing from the native presses of India. For them, the reader can consult Mr. Blumhardt's *Catalogues* of Hindōstānī and Hindī works in the British Museum Library, and of the same in the India Office Library. These are all published separately, and can be obtained at a moderate price. To this section I have added an appendix giving a list of early translations of the Scriptures into the various dialects of Western Hindī.

In each of the first three sections, all the works of one writer are grouped together, and each writer is arranged in order of the date of the first work mentioned under his name. In the fourth section writers are arranged alphabetically.

In the following lists I have taken special care to include everything written by Garcin de Tassy. In this respect I have to acknowledge the assistance which has been kindly rendered to me by Monsieur J. Vinson. With his help I trust that I have been able to offer a not unworthy tribute to the memory of the great French scholar :—

#### SECTION I.—GENERAL.

- ANOT, SANDFORD; AND FORBES, DUNCAN,—*On the Origin and Structure of the Hindoostanee Tongue, or General Language of British India*. London, 1828.
- GARCIN DE TASSY, JOSEPH HÉLIODORE,—*Mémoire sur les Particularités de la Religion Musulmane dans l'Inde*. Reprinted from *Journal Asiatique*. Paris, 1831; 2nd Edn., Paris, 1860.
- GARCIN DE TASSY, JOSEPH HÉLIODORE,—*Notice sur les Fêtes populaires des Hindous, d'après les Ouvrages hindoustanais*. Reprinted from the *Journal Asiatique*. Paris, 1834.
- GARCIN DE TASSY, JOSEPH HÉLIODORE,—*Notice sur des Vêtements avec des Inscriptions arabes, persanes, et hindoustanais*. *Journal Asiatique*. Paris, 1833. (Reprinted in 1878 in the *Mémoire sur les Noms propres*, etc.)
- GARCIN DE TASSY, JOSEPH HÉLIODORE,—*Histoire de la Littérature hindou et hindoustanais*, par M. Garcin de Tassy— . . . . . Tome I., *Biographie et Bibliographie*. Paris (printed under the Auspices of the Oriental Translation Committee of Great Britain and Ireland), 1839. Tome II., *Extraits et Analyses*, &c. 1847. Seconde édition . . . augmentée. 3 tom. Paris, 1870-71. (Reviewed by Éd. Leconteur in *Journal Asiatique*, IV., ix. (1847), pp. 417 and ff. Also Anon., *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, I. (1847), pp. 360 and ff.)
- GARCIN DE TASSY, JOSEPH HÉLIODORE,—*Les Auteurs hindoustanais et leurs Ouvrages d'après Biographies originales*, par M. Garcin de Tassy. Paris, 1855 (Extract from the *Revue Contemporaine*, T. xxii.); 2nd Edn. Paris, 1868.

- GARCIN DE TASSY JOSEPH HÉLIODORE—*Not e des D'ograj s or g ales des l a e rs qui ont écrit en La g e t d e s o i l s d o s t a e par V Garc de T ass j l e a l a c i e l e n e les Inscriptions e Belles Lettres de l I t t i l o Fra c Paris 1806*
- GARCIN DE TASSY JOSEPH HÉLIODORE—*T r i l l e S h a r e U r i A H i s t r y of U r d u Poets c h s i y t r a s l a t e d [ i n t o U r d ] f r o m G a r e n l e T a s j s H i s t r y d e l a L i t t é r a t r o l n o u e t l l o s t a b y S Fallon and Moonshee Karcem ood en Dell: 1818*
- GARCIN DE TASSY JOSEPH HÉLIODORE—*S a l A t t i j e r P o e s s i l l i s a s J o r a l A n a t q o I V (1843) pp 5 and ff Separate repr nt l r s r a m e l a t e*  
 NEWBOLD T J—*L e t t r e M G a c i l 2 s j j e b r e l l i s t a s t l e s a n o t c e t t u l e r S a d A t t e r l e s p r e m i e r e s P o e s e s l o s a J o r a l A t t i q I V i (1841) i p n 1 and ff*
- GARCIN DE TASSY JOSEPH HÉLIODORE—*D s o r s l O c i l l s o C o r s l l l o s t a l f c o l e l e s La g e s O r i e n t a l e s l a t e s Paris 18 0 (111) 18 1 (2 pp) 1<sup>a</sup> (81 p) 1803 (16 pp) 1804 (8 pp) 1805 (161 p) 1856 (8 p) 18 7 (16 pp) 1809 (7) p 1 1801 l i n a r y (16 pp) 18 1 D e c e m b e (10 pp) 1860 (70 pp) 1863 (31 p) 1861 (11) 1 0 (3 11) 1806 (27 p) 1867 (10 p) 1868 (23 pp 1860 (28 pp) d i l l i t i o of p r e c l b u n d e r t h e of L J a g e e t l a L i t t é r a t r o l d o s e s l o 1800 1 a s 18 1*
- GARCIN DE TASSY JOSEPH HÉLIODORE—*J I a j e l a I t t a r i l t a s P a n e l l e Paris 1871 (48 pp.) 18 0 (63 pp) 1873 (109 pp) 18 1 (2 p) 1<sup>a</sup> (110 11) 1<sup>a</sup> G (1<sup>a</sup> pp) 1<sup>a</sup> (178 pp) 18 0 (104 pp)*
- GARCIN DE TASSY JOSEPH HÉLIODORE—*M é n a r l A s j p s l T r s s l r e l a r s 1804 2nd Ed Paris 18 8*
- GARCIN DE TASSY JOSEPH HÉLIODORE—*L F n n s I o l s l l (P l l O r ) P a r 1804*
- GARCIN DE TASSY JOSEPH HÉLIODORE—*D s e c r s l V t c F e s a l S e l I t t r j l e l 27 I f r e 1865 Paris 186*
- GARCIN DE TASSY JOSEPH HÉLIODORE—*O j n e t D l l H l a j p l e I a n e C e l a l e o A o n l e l e l d e (Memo r o d o l e a l l o (a n n) C e 15 1*
- GARCIN DE TASSY JOSEPH HÉLIODORE—*S e B l a l \ l e l o e l F r a n c o*
- SETO KAPP W S—*T h e U r i L a g a g a l I ( C I V o l I V (1840) (No 8 Art 3)*
- BUTERS W—*T h e H l L a n g a g T h o n e s D n C l e a P V o l I X (1845) (No 18 Art 3)*
- BERTHAUD L ADRI—*V o c e s t r j l n e i r s O a g l l l l a s a r r e l e l l i J o r a l A n a t q u e I V t v i (1800) pp 3 and ff*
- KAY REV W—*O t h e C o n n e t o f t h e D i l a c s C s B a l a l H d s J o u r n a l of t h e A s i a t i c S o c i e t y of B e n g a l V o l \ \ \ I (18 0) p 10 and ff*
- BLAND N—*L e r o a M G a c i l e T a s s y s r M a s o l P j s e l l J o r l l e t q e V u (1853) pp 356 and ff*
- ZENKER DR TH—*D i l o t l e c a O r i e t a l s M a e l l B l n a j l O r i a l l o l I I C o n c a L i t t é r a t r o l l l l L i z g 1801*
- ZENKER DR TH—*L e e s e H l s t a L e a / t e c l r d e r D e u t s c h e n M o r g e n t a g e l e n G e e l l s c h a f t V o l X I X (1800) pp 399 and ff*
- MOFFAT JOHN—*I n q j o t l e E x i s t e e o j a j o P s n I H l s I r o e l o of t h e R o y a l I n d i a n A c a d e m y V o l V I I I P t (1862) i p 19 and ff*
- MOFFAT JOHN—*O H l s t a S y t a x I b V o l I X , P t 1 (1806) i l 003 and ff*
- RAJENDRA LAL MITRA—*O t h e O r g of t h e H i n d I a g a g a l s P l t t o t h e U r i D i a l e c t J o r n a l of t h e A s i a t i c S o c i e t y of B e n g a l V o l \ \ \ I I I (1864) i p 40 and ff 450 and ff*
- BEAULIE J—*O t l e s of a P l e a f o t h e A r a b i c E l v o j c a l H i J o r n a l of t h e A s i a t i c S o c i e t y of B e n g a l V o l \ \ \ X V (1866) P t I i p 1 and ff*
- BEAULIE J—*O t h e A r a b i c P l e e t of e a l H l s a I b V o l \ \ \ X V I (1867) P t I pp 145 and ff*
- BREWER J—*O t h e P e e t P o e t of O l l H l O r i e l P l l o l o n I d a A t q a r y V o l I (18 0) p 0*
- BEAULIE J—*C o m p a t e G a n n a of t h e M o l e r A r j a L a g a n s of I d a t e t H l P a a b s S i h G a r a t M a a l O r j a a n l B o g a l T h r e e V o l s I o n d o n 18 79*
- GROVES F S—*S o m e O b j e c t s t o t e m o d e S t y l e of O e a l H l s a J o r n a l of t h e A s i a t i c S o c i e t y of B e n g a l V o l \ \ \ X V (1866) P t I pp 1 2 and ff*
- GROWER F S—*O t h e A r y a E l n e t H n l S i e d I l a A t q a r V o l I (1870) p 103*

- GROWE, F. S.—*The Etymology of local Names in Northern India, as exemplified in the District of Mathura.* *Journal of the Asiatic Society of Bengal*, Vol. XLIII. (1874), Pt. I., pp. 324 and ff.
- GROWE, F. S.—*Common Hindustani.* *Bengal Magazine*, Vol. II. (1874), pp. 239-245 (Advocates Hindī as against Urdū, as the language of the courts and of missionaries).
- HOENLE, A. F. RUDOLF.—*Essays in Aid of a Comparative Grammar of the Gaurian Languages.* *Journal of the Asiatic Society of Bengal*, Vol. XLI., Pt. I. (1872), pp. 120 and ff.; Vol. XLIII., Pt. I. (1873), pp. 59 and ff.; Vol. XLIII., Pt. I. (1874), pp. 22 and ff.
- HOENLE, A. F. RUDOLF.—*A Comparative Grammar of the Gaudian Languages, with special reference to the Eastern Hindi.* Accompanied by a Language Map and a Table of Alphabets. London, 1880.
- HOENLE, A. F. RUDOLF.—*A Collection of Hindi Roots, with Remarks on their Derivation and Classification*—Calcutta, 1880, and *Journal of the Bengal Asiatic Society*, Vol. XLIX. (1880), Pt. I., pp. 33 and ff.
- CAMPBELL, SIR G.—*Specimens of Languages of India, including those of the Aboriginal Tribes of Bengal, the Central Provinces, and the Eastern Frontier.* Calcutta, 1874 (Hindoo on pp. 2 and ff.).
- 'INSATI,'—*Sir George Campbell on Vernacular Education.* *The Oriental*, Vol. IV. (1875), pp. 83 and ff. (On the value of the Urdū language compared with that of Hindī).
- BATE, J. D.—*Notes on the Hindi Language.* *Calcutta Review*, Vol. LXL (1875) (No. 120, Art. 11).
- BRANDRETH, E. L.—*The Gaurian compared with the Romanic Languages.* *Journal of the Royal Asiatic Society*, Vol. XI. (N. S.) (1879), pp. 287 and ff., 335 and ff.
- DELOSLE, FRANÇOIS.—*Catalogue des Livres Orientaux composant la Bibliothèque de M. Garcin de Tassy; Suivi du Catalogue des Manuscrits hindoustani, persans, arabes, turcs.* Paris, 1879.
- LYALL, (SIR) C. J.—*Hindustani Literature.* (Article in *Encyclopædia Britannica*, 9th Edition, Vol. XI., pp. 843 and ff.) Edinburgh, 1880. New edition, revised and augmented in *id.* 11th Edition, Vol. XIII, Cambridge, 1910.
- SCOTT, REV. T.—*Hindustani Poets and Poetry.* *Calcutta Review*, Vol. LXXII. (1881), p. 185.
- MUHAMMAD HUSAIN (ĀZĪD),—*أب حياء* (*Ab-o-Hayāt*). [An account of well-known Hindostāni poets and their writings.] 2nd Edition, Lahore, 1883. (I have failed to trace the 1st Edition.) Another Edition (P 3rd), Lahore, 1899.
- BRANDARKAR, (SIR) RAMKRISHNA GŌPĀL.—*Development of Language and Sanskrit.* *Journal of the Royal Asiatic Society (Bombay Branch)*, Vol. XVI. (1883-85), pp. 245 and ff.
- BRANDARKAR, (SIR) RAMKRISHNA GŌPĀL.—*Pāli and other Dialects of the Period.* *Id.* pp. 275 and ff.
- BRANDARKAR, (SIR) RAMKRISHNA GŌPĀL.—*Relations between Sanskrit, Pāli, the Prakṛits and The Modern Vernaculars.* *Id.* pp. 314 and ff.
- BRANDARKAR, (SIR) RAMKRISHNA GŌPĀL.—*The Prakṛits and the Apabhraṃsa.* *Id.* Vol. XVII. (1887-89) Pt. I., pp. 1 and ff.
- BRANDARKAR, (SIR) RAMKRISHNA GŌPĀL.—*Phonology of the Vernaculars of Northern India.* *Id.* Pt. II., pp. 99 and ff.
- BRANDARKAR, SIR RAMKRISHNA GŌPĀL.—*Wilson Philological Lectures on Sanskrit and the Derived Languages, delivered in 1877, by R. G. Bb.* Bombay, 1914. This is a reprint of the five preceding articles, with important additions.
- KELLOGG, S. H.—*On the origin of certain Rajput forms of the Substantive Verb in Hindi*, by Prof. S. H. Kellogg, Toronto, Can. *Proceedings of the American Oriental Society*, October 1888, pp. xviii and ff. In Vol. XIV. of the *Journal of the A. O. S.*
- BLUMHARDT, J. F.—*Catalogue of Hindustani Printed Books in the Library of the British Museum.* London, 1889. *Supplementary Catalogue (1889-1908)*, by the same. London, 1909.
- BLUMHARDT, J. F.—*Catalogue of the Library of the India Office.* Vol. II., Part II., *Hindustani Books.* By J. F. B. London, 1900. Vol. II., Part III., *Hindi, Panjabi, Pushtu, and Sindhi Books.* By the same. London, 1902.
- BLUMHARDT, J. F.—*Catalogues of the Hindi, Panjabi, Sindhi, and Pushtu printed Books in the Library of the British Museum.* London, 1893. *Supplementary Catalogue of Hindi Books (1893-1912)*, by the same. London, 1913.
- GRIERSON, (SIR) G. A.—*The Modern Vernacular Literature of Hindustan.* Calcutta, 1889.
- GRIERSON, (SIR) G. A.—*On the Early Study of Indian Vernaculars in Europe.* *Journal of the Asiatic Society of Bengal*, Vol. LXXII., Pt. I. (1893), pp. 41 and ff.: cf. TEZA, E.—*Dei primi Studi sulle Lingue indostaniche alle note di G. A. Grierson*: also GRIERSON, G. A., in *Proceedings*, A. S. B., May, 1895.
- GRIERSON, (SIR) G. A.—*The Phonology of the Modern Indo-Aryan Vernaculars.* *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, Vol. XLIX. (1895), pp. 393 and ff.: Vol. L. (1896), pp. 1 and ff. Reprinted, Leipzig, 1895-96.

- GRIERSON, (SIR) G A.—*On certain suffixes in the Modern Indo-Aryan Vernaculars* *Zeitschrift für Vergleichende Sprachforschung* a: f de : Gebiete der indogermanischen Sprachen Vol XXXVIII (LVIII) (1903), pp 473 and ff Reviewed by A F R Hoernle in the *Journal of the Royal Asiatic Society*, 1903 pp 611 and ff
- GRIERSON, (SIR) G A.—*A Bibliography of Western Hindi including Hindostani Indian Antiquary*, Vol XXXII (1903), pp 16, 59, 160, 262
- GRIERSON (SIR) G A.—Article *Hindostani* in Vol XIII of the *Encyclopædia Britannica*, Eleventh Edition Cambridge, 1910
- ROSEN FRIEDRICH—*Die Indarabha des Amrit Ein Beitrag zur Kenntnis der Hindustani Literatur Inaugural Dissertation*, Leipzig 1891 (Contains remarks concerning the Hindostani Drama and Theatre a biography of Amanat and his son notes on the language of the Indarabha, and a German translation thereof)
- ALTAI HOSAIN (HALI),—*Shro o sh'ari (Poetry and Poesy)* [This is the long introduction (pp 228) to the *Dewan's Hali* but is quite independent of that work. It constitutes a modern Urdu *Art Poetica*] Calcutta, 1893
- BÉRAL AUGUSTE,—*Les Mots anglais dans les Journaux hindoustanis Mémoire de la Société de Linguistique de Paris* T VIII (1894), pp 166 and ff
- ABDUL QADIR SHAIKH,—*The New School of Urdu Literature A critical study of Hali A'ad, Nazir A'ad, Fa'iz Nath Sarwar and Abdul Halim Eharor, with an Introductory Chapter on Urdu Literature* by Shaikh Abdul Qadir, B A Panjab Observer Press, Lahore, 1898
- WEITBRECHT, REV H U,—*The Urdu New Testament A History of its Language and its Versions* London (British and Foreign Bible Society), 1900
- WEITBRECHT REV H U.—*A Descriptive Catalogue and Review of Urdu Christian Literature 1902 1907* Lahore 1908
- KARI PRASAD—*Hindi Vyākaran ke kuchh Amṣā par Bichar* Nagari Pracharini Patraika, Vol VII, p 146 Benares, 1903
- TEMPLE, COL SIR R T,—*Hindi stani in the XVIIth Century* *Indian Antiquary* Vol XXXII (1903), p 239
- GANES BIHARI MISRA SYAM BIHARI MISRA AND SUKDEV BIHARI MISRA,—*Hindi Navaratna (An account of the lives and works of the nine chief Hindi Poets)* Allahabad 1910
- GANES BIHARI MISRA, SYAM BIHARI MISRA AND SUKDEV BIHARI MISRA,—*Misra dāndhā tincā (A complete history of Hindi literature)* Three Vols Khandwa and Allahabad 1913
- BAUER, T S.—See LaCroze, Maturin Veyssiére, in Introduction
- CHAMBERLAIN, J.—See LaCroze, Maturin Veyssiére, in Introduction
- FALLOU, S W.—See Garcin de Tassy, Joseph Heliodore
- FOFBER, DUNCAN.—See Arnot, Sandford
- KARIM D DIT.—See Garcin de Tassy, Joseph Heliodore
- LA'CHEREAU, ED.—See Garcin de Tassy, Joseph Heliodore
- NEWBOLD, T J.—See Garcin de Tassy, Joseph Heliodore
- SCHULTZE, BENJ.—See Fritz Johann Friedrich, and Adelong, Johann Christoph in Introduction
- YATER, J S.—See Adelong, Johann Christoph, in Introduction
- WILKINS, DAVID.—See LaCroze, Maturin Veyssiére, in Introduction
- ZIEGENBALG.—See LaCroze, Maturin Veyssiére in Introduction

## SECTION II—GRAMMARS, DICTIONARIES, and other helps to the student

- KETTLER, JO JOSEPH.—See *Introductory Remarks* (1715)
- SCHULTZE BENJ.—See *Introductory Remarks* (1744)
- HADLEY, GEORGE.—*Grammatical Remarks on the practical and vulgar Dialect of the Indostan Language, commonly called Moore with a Vocabulary English and Moors The Spelling according to the Persian Orthography wherein are References between Words resembling each other in Sound and different in Significations with literal Translations and Explanations of the Compound Words and Circumlocutory Expressions for the more easy Attaining the Idiom of the Language* The whole calculated for the common Practice in Bengal London 1772 2nd Edition, London, 1774, 3rd Edition, corrected and enlarged with familiar Phrases and Dialogues London, 1784 Fourth Edition London 1797 Fifth Edition, A compendious Grammar of the current corrupt Dialect of the Jargon of Hindoostan (commonly called Moors) with a Vocabulary, English and Moors, Moors and English with References between Words with notes descriptive of the Customs and Manners of Bengal by G H Corrected and much

enlarged by Mirza Mohummud Fitrut, a Native of Lucknow, London, 1801. Another Edition, London, 1804. Seventh Edition, corrected, improved and much enlarged, London, 1809.

HADLEY, GEORGE.—*A short Grammar of the Moors Language.* London, 1779.

FERGUSSON, J.—*A Dictionary of the Hindostan Language. I.—English and Hindostan. II.—Hindostan and English. To which is prefixed a Grammar of the Hindostan Language.* London, 1778. (Roman characters.)

ANON.—*Grammatica Indostana a Mais vulgar que se practica no Imperio do gram Mogol offerecida aos unitos reverendos Padres Missionarios do ditto Imperio.* Em Roma, 1778. Na Estameria da Sagrada Congregação de Propaganda Fide. Second Edition, Lisboa, 1805.

GILCHRIST, JOHN BORTHWICK.—*A Dictionary, English and Hindoostanee, in which the Words are marked with their distinguishing Initials as Hinduwee, Arabic, and Persian, with an Appendix. (In the Roman character.)* Calcutta, 1787-96. *Hindoostanee Philology, comprising a Dictionary English and Hindoostanee, also Hindoostanee and English; with a Grammatical Introduction.* Second Edition, with many additions and improvements, by Th. Roebuck. Edinburgh, 1810. The same with a Grammatical Introduction. (Roman characters.) London, 1825.

GILCHRIST, JOHN BORTHWICK.—*A Grammar of the Hindoostanee Language, or Part Third of Volume First of a System of Hindoostanee Philology.* Calcutta, 1796.

GILCHRIST, JOHN BORTHWICK.—*The Oriental Linguist, an easy and familiar Introduction to the popular Language of Hindoostan, comprising the Rudiments of the Tongue, with an extensive Vocabulary, English and Hindoostanee, and Hindoostanee and English; to which is added the English and Hindoostanee part of the Articles of War (from W. Scott's translation), with practical Notes and Observations.* Calcutta, 1798. 2d Edition, Calcutta, 1802.

GILCHRIST, JOHN BORTHWICK.—*The Anti-jargonist, or a short Introduction to the Hindoostanee Language (called Moors), comprising the Rudiments of that Tongue, with an extensive Vocabulary English and Hindoostanee, and Hindoostanee and English.* Calcutta, 1800. [This is partly an abridgment of *The Oriental Linguist.*]

GILCHRIST, JOHN BORTHWICK.—*Hindi Exercises for the first and second Examinations in Hindoostanee, at the College of Fort William.* Calcutta, 1801.

GILCHRIST, JOHN BORTHWICK.—*New Theory of Persian Verbs, with their Hindoostanee Synonyms in Persian and English,* published under the direction of J. B. G. Calcutta, 1801. 2d Edition, 1804.

GILCHRIST, JOHN BORTHWICK.—*The Stranger's East India Guide to the Hindoostanee, or grand popular Language of India (improperly called Moors).* Calcutta, 1802. 2d Edition, London, 1808. *Stranger's infallible East-India Guide, or Hindoostanee Mulium, in Paroe, as a grammatical Compendium of the grand popular and military Language of all India (long, but improperly, called the Moors or Moorish Jargon).* London, 1820. This is a Third Edition of the preceding. (All in the Roman character.)

GILCHRIST, JOHN BORTHWICK, AND MIR ABDU'L-LAH MISKIN.—*The Hindoo Manual, or Oasket of India; compiled for the Use of the Hindoostan Pupils, under the direction and superintendance of John Gilchrist, by Meer Ubdullah Miskeen.* Calcutta, 1802.

GILCHRIST, JOHN BORTHWICK.—*Practical Outlines, or a Sketch of Hindoostanee Orthoepy in the Roman characters.* Calcutta, 1802.

GILCHRIST, JOHN BORTHWICK.—*The Hindoo Roman Orthoepical Ultimatum, or a systematic, discriminative View of Oriental and Occidental visible Sounds on fixed and practical Principles, for the Languages of the East, exemplified in the popular Story of Sukoontula Natuk.* Calcutta, 1804. *The Hindoo-Roman Orthoepical Ultimatum . . . . . exemplified in 100 Anecdotes, Tales, Jest, etc., of Hindoostanee Story Tellers.* London, 1820.

GILCHRIST, JOHN BORTHWICK.—*[Atalq-e Hind], The Hindoo Moral-Preceptor; and Persian Scholar's shortest Road to the Hindoostanee Language, or vice versa; translated, compiled and arranged by learned Natives in the Hindoostanee Department, in the College of Fort William, under the direction and superintendence of J. B. G. Calcutta, 1808. (In the Persian character.) The Hindoo Moral-Preceptor, or Rudimental Principles of Persian Grammar as the Hindoostanee Scholar's shortest Road to the Persian Language . . . . . including the Pundnamu, with an Hindoostanee literal version.* London, 1821. (Mostly in the Roman character. A Reprint of the preceding.) *The Hindoo-Persic and English Vocabulary connected with the Rudimental Principles of Persian Grammar.* London, 1821. (This forms Part II. of the preceding.)

GILCHRIST, JOHN BORTHWICK.—*Hindoo-Arabic Mirror; or improved practical Table of such Arabic Words as are intimately connected with a due Knowledge of the Hindoostanee Language.* Calcutta, 1804.

- GILCHRIST, JOHN BORTHWICK,—*The British Indian Monitor, or the Anti-jarjoms' Stranger's Guide, Oriental Language, and various other Words compressed into a Series of portable Volumes, on the Hindoostane Language, improperly called Moors, with considerable Information respecting Eastern Tongues, Manners, Customs, &c* By the Author of Hindoostane Philology, etc Edinburgh, 1806 (Roman characters)
- GILCHRIST, JOHN BORTHWICK,—*Dialogues, English and Hindoostane, calculated to promote the colloquial Intercourse of Europeans on the most useful and familiar Subjects, with the Notices of India, upon their Arrival in that Country* (In Roman characters) Second Edition, Edinburgh, 1809 Third Edition, including the Articles of War, London, 1820 Fourth Edition, London, 1826 [The dialogues are intended to illustrate the grammatical principles of the Stranger's East India Guide An Appendix contains the *Sikhanfalī* (Suloum'ala Natul) of Karim Ali Jawan.]
- GILCHRIST, JOHN BORTHWICK,—*Grammar of the Hindoostane Language* Calcutta, 1809
- GILCHRIST, JOHN BORTHWICK,—*The General East India Guide and a la-Vue* London, 1825
- GILCHRIST, JOHN BORTHWICK,—See also Bahadur Ali Hasnani
- ANDERSON,—*The Italian Vocabulary, to which is prefixed the Forms of Imperial men's* London (John Stockdale), 1788
- BALFOUR, F.—*A Table containing Examples of all the different Species of Infinitives and Participles that are derived from Trilateral Verbs, in the Form in which they are used in the Persian, and in the Language of Hindustan* Asiatic Researches, Vol II (1790), pp 207 and ff
- HARRIS, HENRY,—*Dictionary, English and Hindoostany to which is annexed a copious and useful alphabetical List of Proper Names of Men, Women, Towns, &c, a great Majority of which appear to be of Persian, Arabic or Indian Origin* Madras, 1790 [This is Vol II Vol I does not seem to have been issued.]
- ROBERTS, T.—*An Indian Glossary, consisting of some 1,000 Words and Terms commonly used in the East Indies, with full Explanations of their respective Meanings, forming an useful Vade-Mecum extremely serviceable in assisting Strangers to acquain with ease and quietness the Language of that Country* London, 1800
- LEBEDEFF, HERMANN,—*A Grammar of the pure and mixed East Indian Dialects, with Dialogues as they are spoken in all the Eastern Countries, methodically arranged at Calcutta, according to the Brahmenian System, of the Shamseri Language Comprehending literal Explanations of the Compound Words, and Circumlocutory Phrases, necessary for the Attainment of the Idiom of that Language, etc* Calcutta. I for the Use of Europeans With Remarks on the Errors in former Grammars and Dialogues of the West Indian Dialects called Moorish or Moors, written by different Europeans, together with a Refutation of the Assertions of Sir WILLIAM JONES, respecting the Shamseri Alphabet and several Specimens of Oriental Poetry, published in the Asiatic Researches London, 1801
- ROUSSEAU, S.—*Dictionary of Mohametan Law, Bengal Revenue Terms, Shamseri, Hindoo and other words used in the East Indies, with full explanations* London, 1802, 2nd Edition, London, 1805
- TAYLOR, CAPTAIN JOSEPH, and HUNYFF, WILLIAM, M D.—*A Dictionary, Hindoo's and English, originally compiled for his own private Use, by Capt J T, revised and prepared for the Press, with the Assistance of learned Doctors in the College of Fort William, by W H* Calcutta, 1808
- TAYLOR, CAPTAIN JOSEPH, and SMYTH, W CAPTAIN,—*Dictionary, Hindoostane and English, abridged from the quarto Edition of Captain Joseph Taylor, as edited by the late W. Hunter* By W Carmichael Smyth, Esq London, 1820
- STUART, CHARLES.—*An Introduction to the Study of the Hindoostany Language, as spoken in the Carnatic Compiled for the Use of the Company of Gentlemen Officers on the Madras Establishment at New Town Cuddalore* (Cuddalore), 1808 Another Edition, Madras, 1813
- LULLOO LAL.—*General Principles of Inflection and Conjugation in the Brui Bhalha, or, the Language spoken in the Country of Brui in the District of Goalpya, in the Dominions of the Raja of Bhurtpoor, as also in the extensive Countries of Busswara, Bhudawur, Untar Bel, and Boondelkhand* Composed by Shree Lulloo Lal Kub, Bhalha Moonshoo in the College of Fort William Calcutta 1811
- ANANAT'U-LAH, MAULAY,—*Sarfa Uda, or Short Grammar of the Hindoostane Language written in Hindee Verse* Calcutta, 1810 See GARCIN de Tassy
- ROEBECK, LIEUT TEN.—*An English and Hindoostane Naval Dictionary of technical Terms and Sea Phrases, as also the various words of Command given in working a Ship, &c, with many sentences of great Use at Sea, to which is prefixed a short Grammar of the Hindoostane Language The whole calculated to enable the Officers of the Hon East India Company's and Country Service to give their Orders to the Larcares with that Exactness and Promptitude, which, upon many*

- Occasions, must prove of the greatest Importance.* Calcutta, 1811. (Roman characters.) Reprint of the same. London, 1813. *The Hindoostanee Interpreter, containing the Rudiments of Grammar, an extensive Vocabulary, and a Useful Collection of Dialogues and a Naval Dictionary.* Second Edition, revised and corrected by W. Carmichael Smyth. London, 1824; 3rd Edition, Paris and London, 1841. *A Laskari Dictionary or Anglo-Indian Vocabulary of Nautical Terms and Phrases in English and Hindustani. Chiefly in the Corrupt Jargon in use among Laskars* . . . . Compiled by T. Rooback, revised by W. Carmichael Smyth and now . . . re-edited by G. Small. London, 1852.
- ROEBUCK, LIEUT. TH.,—See also Gilchrist, John Borthwick.
- SHAKESPEAR, JOHN,—*A Grammar of the Hindustani Language.* London, 1813. 2nd Edition, 1818. 3rd Edition, 1826. 4th Edition, to which is added a short Grammar of the Dakhni. London, 1843. 5th Edition, 1846. Another, 1858.
- SHAKESPEAR, JOHN,—*A Dictionary, Hindostani and English.* London, 1817. 2nd Edition, London, 1820. 3rd Edition, with a copious Index, fitting the Work also as a Dictionary, English and Hindustani. London, 1834. 4th Edition, greatly enlarged. *A Dictionary Hindustani and English and English and Hindustani, the latter being entirely new.* London, 1849.
- SHAKESPEAR, JOHN,—*An Introduction to the Hindustani Language.* London, 1845.
- ANON.—*Series of the Hindostany Primitives.* Madras, 1815.
- BAHADUR 'ALI HUSAINI,—*Gilchrist's Oorloo Risalu.* Calcutta, 1820. Another Edition, Calcutta, 1831. Another, Calcutta, 1846. Another, Agra, 1845, etc. [An abstract of Gilchrist's Grammar.]
- MUHAMMAD SALIH, (MIRZ), AND PRICE, CAPT. W.,—*A Grammar of the three principal Languages, Hindoostanee, Persian and Arabic, on a plan entirely new, and perfectly easy; to which is added a Set of Persian Dialogues, composed by Mirza Mohammad Saalih, accompanied with an English Translation by W. P. London, 1823.* (Reviewed by Silvestro de Saey, in the Journal des Savans for January, 1824.)
- PRICE, CAPT. WILLIAM,—*A new Grammar of the Hindoostanee Language, with Selections from the best Authors, to which are added familiar Phrases and Dialogues in the proper Character.* London, 1827-28.
- PRICE, CAPT. WILLIAM, AND TARINI-CHARAN MITRA,—*Hindus and Hindostanee Selections, to which are prefixed the Rudiments of Hindostanee and Braj Bhakha Grammar.* See under Selections. Calcutta, 1827, 1830.
- PRICE, CAPT. WILLIAM,—See also Muhammad Salih.
- MUHAMMAD IBRAHIM MAQBAN,—*Tuhfa-e Elphinstone* (Present to Elphinstone, the Governor of Bombay). A Hindostani Grammar. Bombay, 1823.
- MUHAMMAD IBRAHIM MAQBAN,—*Lessons in Hindustani Grammar, Letter-writing, Arithmetic, etc., (Ta'lim Nama),* by Mahomed Ibrahim Muokba. Bombay, 1847; Madras, 1850; Ninth Edition, Bombay, 1861.
- ROWE, MRS., OF DIGAH, AND ADAMS, W. T.,—*Mata Sutra, a Hindie Spelling Book, Part II., in Hindoostanee.* Stearns's Historical Anecdotes, translated into Hindustanee, by W. T. Adams; *Dr. Bell's Instructions for Modelling and Constructing Schools, translated into Hindoostanee,* by W. T. Adams. Calcutta, 1824. Third Edition of the Spelling-Book, Calcutta, 1833.
- YATES, WILLIAM,—*Introduction to the Hindoostanee Language in three parts, viz., Grammar, with Vocabulary and Reading Lessons.* Calcutta, 1827. 2nd Edition, 1843. 3rd Edition, 1845. Sixth Edition, 1855.
- YATES, WILLIAM,—*A Dictionary, Hindoostany and English.* London and Calcutta, 1847.
- BRETOS, P.,—*A Vocabulary of the Names of various Parts of the Human Body, and of medical and technical Terms, in English, Arabic, Persian and Sanscrit.* Calcutta, 1827.
- ADAM, REV. M. T.,—*Hindi Dhashaka Vyakarana. A Hindie Grammar, for the Instruction of the Young, in the form of easy Questions and Answers.* Calcutta, 1827.
- ADAM, REV. M. T.,—*Hindi Kosha, a Dictionary of the Hindi Language.* Calcutta, 1829.
- ADAM, REV. M. T.,—*Dictionary, English and Hindi.* Calcutta, 1838.
- ANDREW, W.,—*A Comprehensive Synopsis of the Elements of Hindostani Grammar.* London, 1830.
- ARNOT, SANDFORD,—*A new self-instructing Grammar of the Hindustani Tongue, the most useful and general Language of British India, in the Oriental and Roman Character.* (With Appendix of Reading Exercises and Vocabulary.) London, 1831. 2nd Edition, ib., 1844.
- ARNOT, SANDFORD, AND FORBES, DUNCAN,—*Grammar of the Hindustanee Tongue in the Oriental and Roman Characters, and a Selection of easy Extracts for Reading in the Persi-Arabic and Deccanogari Characters,* by S. Arnot, with a Vocabulary and Notes, by Duncan Forbes. London, 1844.



- GARCIY DE TASSY, JOSEPH HÉLIODORE—*Mémoire sur le Système Métrique arabe appliqué à la Langue Hindoustane* Reprinted from the *Journal Asiatique* Paris 1832
- GARCIY DE TASSY, JOSEPH HÉLIODORE,—*Rudiments de la Langue hindoustane, à l'Usage des Élèves de l'École Royale et Spéciale des Langues Orientales Vivantes* Paris, 1827 *Appendix contenant, outre quelques Additions à la Grammaire, des Lettres hindoustanes originales accompagnées d'une Traduction et de l'écriture* Paris, 1833 2nd Edition (with out the Appendix) Paris, 1863, and another 1878 Reviewed by Reinaud *Journal Asiatique*, II, vi (1830), pp 217 and ff, and II xv pp 398 and ff also by Anon in *Zeitschryt der Deutschu Morgenlandischen Gesellschaft* I (1847) pp 360 and ff also by l'Abbe Bertrand in *Journal Asiatique*, IV, ix (1847), pp 519 and ff
- GARCIY DE TASSY, JOSEPH HÉLIODORE—*Manuel de l'Étudiant du Cours d'Hindoustani, ou Tables graduées pour exercer à la Conversation et au Style épistolaire accompagnées d'un Vocabulaire français hindoustani* Paris 1836
- GARCIY DE TASSY, JOSEPH HÉLIODORE,—*Corrigé des Fautes du Manuel de Cours d'Hindoustani* Paris, 1837
- GARCIY DE TASSY JOSEPH HÉLIODORE,—*Analise des Grammaires hindoustani originales institées, صرف اردو Sarf : Urdu و قواعد زبان اردو Qawaid : Zabân : Urdu* *Journal Asiatique*, III v (1836) pp 66 and ff
- GARCIY DE TASSY, JOSEPH HÉLIODORE—*Rudiments de la Langue Hindou* Paris, 1847 Reviewed by Bertrand *Journal Asiatique*, IV, ix (1847), pp 518 and ff
- GARCIY DE TASSY, JOSEPH HÉLIODORE,—*Prosodie des Langues de l'Orient Musulman, spécialement de l'Arabe du Persan, du Turc, et de l'Hindoustani* Paris, 1848 (Extract from *Journal Asiatique*.)
- GARCIY DE TASSY, JOSEPH HÉLIODORE,—See Deloncle, l français
- THOMPSON, J T—*An English and Hindustani Spelling Guide* Serampore, 1832
- THOMPSON J T—*English and Ooriso School Dictionary* 2nd Edition, Serampore, 1836
- THOMPSON, J T—*A Dictionary in Ooriso and English, compiled from the best authorities, and arranged according to the order of the English Alphabet* Serampore, 1836
- THOMPSON J T—*English and Urdu School Dictionary in Roman Characters, with the accentuation of the Urdu Words* Calcutta, 1841
- THOMPSON J T,—*A Dictionary in Hindi and English* Calcutta, 1816 2nd Edition, Calcutta 1870 3rd Edition by W NASSYU LEES Calcutta, 1884 (Reviewed, *Calcutta Review*, Vol IX (1849), pp 372 and ff)
- KISHAN RAO,—*Polyglott Interlinear, being the first Instructor in English, Hindui etc* Calcutta 1831
- D ROZARIO P S—*A Dictionary of the Principal Languages spoken in the Bengal Presidency, viz, English, Bangali, and Hindustani* Calcutta 1837
- BALLANTINE JAMES R—*Grammar of the Hindustani Language, with Grammatical Exercises*. London, 1836
- BALLANTINE, JAMES R,—*Elements of Hindi and Braj Bhalha Grammar* London, 1839 2nd Edition, London 1868
- BALLANTINE JAMES R,—*A Grammar of the Hindustani Language, with Notices of the Braj and Dakhani Dialects* London 1842
- BALLANTINE, JAMES R—*Pocket Guide to Hindustani Conversation* London, 1839 id 1845
- BALLANTINE, JAMES R—*Hindustani Letters in the Nush Taleek and Shilustu i.e Character, with Translations* London, 1840
- BALLANTINE JAMES R—*The Practical Oriental Interpreter, or Hints on the art of translating from English into Hindustani and Persian* London, 1843
- ANON—*English and Hindustani Exercises of the Irregular Verbs* Madras 1812
- ANON—*Introduction to the Hindoostanee Grammar, a Guide to the Use of Students in the Presidency of Madras* Madras 1842 2nd Edition Madras, 1851 (*Hindoostanee Grammar for the Use, &c.*)
- LEITCH MAJOR R, C B—*Notes on and a short Vocabulary of the Hindoo Dialect of Buxlekhand* *Journal of the Asiatic Society of Bengal* Vol XII (1843), pp 1086 and ff (Contains a short Grammar and a full Vocabulary)
- DOS ABHIE SOPABEE—*Idiomatical Sentences in the English Hindoostanee, Goo rates and Persian Language* Bombay 1843
- ABHAD ALI (OF DELHI),—*Fai la chagha* (An Elementary Grammar of Urdu) Delhi 1845
- FORES DUNCAN—*The Hindustani Manual a Pocket Companion for those who visit India in any Capacity, intended to facilitate the essential Attainments of Conversing with Fluency and Composing with Accuracy in the most useful of all the Languages spoken in our Eastern Empire* In two

*Paris. Part I.—A compendious Grammar of the Language. Part II.—A Vocabulary of useful Words, English and Hindústání.* London, 1845. 2nd Edition, considerably improved, London, 1848. New Edition, London, 1859. FORBES, DUNCAN, AND PLATTS, J. T.,—New Edition, carefully revised by J. T. Platts. London, 1874. 9th Edition, *ib.*, 1889. 12th Edition, London (no date).

- FORBES, DUNCAN,—*A Grammar of the Hindústání Language in the Oriental and Roman Character, with numerous copper-plate Illustrations of the Persian and Devanagari Systems of alphabetic Writing: to which is added a copious Selection of easy Extracts for reading, in the Persi-Arabic and Devanagari Characters, forming a complete Introduction to the [Toté-Kahání and] Bégá-o-Bahár, together with a Vocabulary of all the Words, and various explanatory Notes.* London, 1846. New Editions, London, 1855, 1858, and 1862. (Reviewed by l'Abbé Bertrand in *Journal Asiatique*, IV., viii. (1846), pp. 377 and ff.) See also Arnot, Sandford.
- FORBES, DUNCAN,—*A Dictionary, Hindústání and English, to which is added a reversed Part, English and Hindústání.* London, 1848. An Edition in Roman Characters. London, 1859. *A smaller Hindústání and English Dictionary* [Roman Characters]. London, 1862.
- DOBIE, CAPTAIN ROBERT SHEDDEN,—*A Pocket Dictionary of English and Hindoostani.* London, 1816-47.
- EASTWICK, E. B.,—*A concise Grammar of the Hindústání Language, to which are added Selections for Reading.* London, 1847. 2nd Edition by Rev. G. Small, *ib.*, 1858.
- EASTWICK, E. B.,—*Handbook of the Bombay Presidency, with an Account of the Bombay City.* 2nd Edition . . . revised and . . . rewritten [by E. B. E.]. London, 1881. (Sec. I contains *Vocabularies and Dialogues; Gujarátí, Hindústání, Maráthí.*)
- BRICE, N.,—*Dictionary, Hindústání and English. Romanized.* Calcutta, 1847. 3rd Edition (revised by E. J. Lazarus). Benares, 1880.
- INSHÁ ALLÁH KHÁN, MIR; AND MUHAMMAD HASAN (KATIL),—*Daryá-o Laffá, or the Grammar and Idiom of the Urdu Language.* By Mir Insha Allah Khan and Mohammed Hasan Katil. Murshidabad, 1848.
- IMÁM BAKSH, MAULAVI,—*Grammar of the Urdu Language,* by Moulvi Imam Baksh, of the Delhi College. Delhi, 1849.
- WÁJID 'ALÍ KHÁN,—*Guldasta-o Anjumán.* [A Hindústání Manual, containing a Reader, a Collection of Proverbs, Tables of Genders of Nouns, Rules of Grammar, and Simple Arithmetical.] Agra, 1840.
- ANON.,—*Anglo Hindustanee Handbook; or Stranger's Self-Interpreter and Guide to Colloquial and General Intercourse with the Natives of India.* Calcutta and London, 1850.
- ANON.,—*Hindustani Spelling Book in the Roman Character.* 4th Edition, Allahabad, 1850.
- GRANT, HENRY N.,—*An Anglo-Hindustanee Vocabulary, adapted for European Sojourners in India.* Calcutta, 1850.
- ANON.,—*A Dictionary, English, Hindoostanee and Persian.* Madras, 1851.
- BENSON, LIEUT.,—*A few Words on the Arabic Derivatives in Hindústání.* London, 1852.
- BROWN, C. P.,—*The Zillah Dictionary in the Roman Character: explaining the various Words used in Business in India.* Madras, 1852.
- BROWN, C. P.,—*English and Hindústání Phrasology, or Exercises in Idioms.* Calcutta, 1855.
- PROCKNOW, J. DETTLOW,—*Anfangsgründe einer Grammatik der hindustanischen Sprache.* Berlin, 1852.
- CARNEGIE, PATRICK,—*Kachahri Technicalities, or a Glossary of Terms Rural, Official and General in daily Use in the Courts of Law and in Illustration of the Tenures, Customs, Arts and Manufactures of Hindústán.* Allahabad, 1853. 2nd Edition, *ib.*, 1877.
- FAULKNER, ALEXANDER,—*The Orientalist's Grammatical Yade Mecum: being an easy Introduction to the Rules and Principles of the Hindústání, Persian, and Gujarati Languages.* Bombay, 1854.
- ANON.,—*Hindustani School Dictionary (Romanized), English and Urdu.* Calcutta, 1854.
- ANON.,—*English and Hindústání Vocabulary.* Madras, 1854.
- DEVI-PRAKÁSH,—*Delispresad's polyglott Grammar and Exercises in Persian, English, Arabic, Hindce, Oordoo and Bengali. With an Analysis of Arabic and synonymous Words; and of logical Argument. For the Use of Students.* Calcutta, 1854.
- FALLON, S. W.,—*An English-Hindústání Law and Commercial Dictionary of Words and Phrases used in civil, criminal, revenue, and mercantile Affairs; designed especially to assist Translators of Law Papers.* Calcutta, 1858.
- FALLON, S. W.,—*A romanized English-Hindústání Law and Commercial Dictionary of Words and Phrases used in civil, criminal, revenue, and mercantile Affairs,* by S. W. P. Edited and revised by Lala Faqir Chand. Benares, 1888.

- FALLOU, S W,—*A Hindustani English Law and Commercial Dictionary, comprising many Law Phrases and Notes in addition to the Law Phrases given in the general Dictionary* Banaras 1879
- FALLOU, S W,—*A New Hindustani English Dictionary With Illustrations from Hindustani Literature and Folk Lore* Banaras 1879
- FALLOU, S W,—*A New English Hindustani Dictionary With Illustrations from English Literature and Colloquial English translated into Hindustani*, by S W F Assisted by Lala Faqir Chand, Vakil, of Delhi Banaras and London, 1883
- GHOULAM HOSSAIN,—*A Collection of Idiomatic Sentences in English and Hindustani*, by Ghoolam Hossain Madras 1868
- KARINDI DIX MAULVI,—*Qaid-i-Hind*, [A Hindustani Grammar in Hindustani] 3rd Edition Agra 1858 Another Edition Lahore, 1862
- WILLIAMS (SIR) MONIER,—*Readings in Hindustani Grammar* Cheltenham, 1858
- WILLIAMS, (SIR) MONIER,—*An Easy Introduction to the Study of Hindustani* London, 1858
- WILLIAMS, (SIR) MONIER,—*Hindustani Primer containing a First Grammar suited to Beginners and a Vocabulary of common Words on various Subjects Together with useful Phrases and short Stories* London, 1860
- WILLIAMS (SIR) MONIER,—*A practical Hindustani Grammar, also Hindustani Selections by Cotton* Methuen London 1862 Another Edition, 1876
- GHOULAM MUHAMMAD,—*Colloquial Dialogues in Hindustani* London, 1856
- RAYEPT, H G,—*Thesaurus of English and Hindustani Technical Terms used in Building and other useful Arts and scientific Manual of Words and Phrases in the higher Branches of Knowledge, containing upwards of five thousand Words not generally to be found in the English and Urdu Dictionaries* Hartford (printed) 1859
- ANON,—*Urdu English Vocabulary* Benares, 1860
- HAIDAR JANG BAHADUR,—*Key to Hindustani or an easy Method of acquiring Hindustani in the original Character* By Hyder Jung Bahadour London 1861
- INTAFI DASS,—*The Soldier's Hindoostanee Companion or A Guide to the English spoken Language of the Country*, by Babu Ishree Dass Benares 1861
- MATHER, COYTON,—*Glossary, Hindustani and English to the New Testament and Psalms* London, 1861
- MATHER, COYTON,—See also Williams, (SIR) MONIER
- NIRAF ALI BEG, FAIZ ALLAH KHAN, AND MUHAMMAD AHMED,—*Qaid-i-Urdu*, an Urdu Grammar, in four parts Part 1—III by N A B and F A KH, and Part IV by M A (P Place), 1862, Allahabad 1866 67, 1866 70, 1867 71, Lucknow, 1869, 1873, Allahabad, 1874, Lucknow, 1874, 1875, Chapra, 1878
- HAZELPOVE, G F,—*A Vocabulary, English and Hindustanee containing a Collection of Military Terms* Bombay, 1866
- MATHURA PRASAD MISHRA,—*Trilingual Dictionary, being a comprehensive Lexicon in English, Urdu and Hindi exhibiting the syllabic Pronunciation and Etymology With Explanations in English, Urdu and Hindi in the Roman Character* Benares 1865
- HOLROYD W R M,—*Tas-hil Al Kalam or Hindustani made easy* Part I, Lahore, 1866, Part I, Delhi 1867, Part I, Lahore 1870 Complete London 1873 Another Edition, 1869 Sixth Edition 1874 (Reviewed *The Orientalist* 1873, pp 731 and ff)
- HOLROYD, W R M,—*Hindustani for every Day* Lahore and London 1906
- BLUMHART, C H,—*Outlines of Amharic* containing an English, Ortoe and Amharic Vocabulary, Phrases in English and Amharic, and a rudimentary Grammar, for the use of the Forces proceeding to Abyssinia Serampore, 1867
- BORRADAILE, CAPT G B,—*A Vocabulary, English and Hindustani, for the Use of Military Students, Madras Presidency* Madras, 1863
- ANON,—*The Roman and Hindustanee Manual* Madras 1860
- DURGĀ PRASĀD,—*Guide to Legal Translations or a collection of Words and Phrases used in the Translation of Legal Papers from Urdu into English* Benares, 1860 2nd Edition 1874
- DURGĀ PRASĀD,—*The English Urdu Translator's Companion* Part I Benares, 1884
- ETHRINGTON, REV W,—*The Student's Grammar of the Hindustani Language* Benares and London, 1870, Another Edition Benares and London, 1873 (Reviewed *Indian Evangelical Review*, Vol I (1874), p 524)
- ETHRINGTON, REV W,—*Bhasa Bhasar a Grammar of the Hindustani Language* Benares, 1873 (Reviewed *Indian Evangelical Review*, Vol I (1874) pp 380 and ff)

- MURHAMMAD 'ALI,—*The Hindustani Teacher*. 3rd Edition, Bangalore, 1870; 4th Edition, *ib.*, 1876.
- KELLOGG, S. H.—*Vocabularies of certain Himalayan Dialects*, by Rev. W. J. P. Morrison, *Missionary of the Presb. Board in India*; Presented, and accompanied with *Comparative Tables of Hindī Declensional Systems*, by Rev. S. H. Kellogg, of the same Mission. *Proceedings of the American Oriental Society*, October, 1871, pp. xxxvi. and ff. In Vol. X. of the *Journal of the A. O. S.*
- KELLOGG, S. H.—*A Grammar of the Hindī Language, in which are treated the High Hindī, Braj, and the Eastern Hindī of the Rāmāyan of Tulsi Dās, also the colloquial Dialects of Rājputānā, Kumāon, Awādh, Rīwā, Dhājpur, Magadhā, Maithilā (sic), etc., with copious philological Notes*. First Edition, Allahabad and Calcutta, 1876. 2nd Edition, London, 1893. (The title as given above is that of the 2nd Edition. That of the 1st Edition is shorter.)
- ANON.—*Elements of Hindoostanee Grammar*. Prepared for the *Thomason Civil Engineering College, Roorkee*. Roorkee, 1872.
- ANON.—*Idiomatic Sentences and Dialogues in English and Hindustani*. Lahore, 1872, 1873, 1878.
- DOWSON, JOHN.—*A Grammar of the Urdu or Hindustani Language*. London, 1872; *ib.*, 1887; 3rd Ed., *ib.*, 1908. (Reviewed by J. B[arnes] in *Indian Antiquary*, Vol. II. p. 56.)
- DOWSON, JOHN.—*A Hindustani Exercise-Book; containing a Series of Passages and Extracts adapted for Translation into Hindustani*. London, 1872.
- ANON.—*Idiomatic Sentences and Dialogues in English and Hindustani*. (Published for the Department of Public Instruction, Punjab.) Lahore, 1872.
- ANON.—*A Hindī-English Dictionary for the use of Schools*. Benares, 1873.
- FURRELL, J. W.—*Hindustani Synonyms; a Collection of proximately synonymous Words in daily Use in the Hindustani Language: with Explanations of the Differences of Meaning obtaining between them*. Calcutta, 1873.
- SADĀSUKH LĀL.—*An Anglo-Urdū Dictionary*. Allahabad, 1873.
- PRITCHARD, ILLIUDUS T.—*The English Language, on Nasmyth's Practical System, adapted to Oorloo*. By J. T. P., assisted by Saiyad Jāfar Hosain and Mirza Khudādād Beg. London, 1873.
- ATEINSON, E. T.—*Statistical, descriptive and historical Account of the North-Western Provinces of India*. Edited by E. T. A. Allahabad, 1874. *Bundēlī Vocabulary*, Vol. I., pp. 104, 105.
- ATEINSON, E. T.—See Benson, T.
- HONEM, PAULO MARIA.—*Novo Vocabulario em Portuguez, Concanim, Ingles e Hindustani. Co-ordenado para o uso dos seus patricios que percorrem a India Inglesa*. Assagão, Bombaim (printed), 1874.
- PEZZONI, MONSIGNORE.—*Grammatica Italiana e indostana*. Sirdhāna, 1874.
- PLATTIS, JOHN T.—*A Grammar of the Hindustani or Urdu Language*. London, 1874.
- PLATTIS, JOHN T.—*Hindustani or Urdu*. (Article in Vol. XI., *Encyclopædia Britannica*, 9th Edition, pp. 840 and ff.) Edinburgh, 1890.
- PLATTIS, JOHN T.—*A Dictionary of Urdu, Classical Hindī, and English*. London, 1884.
- PLATTIS, JOHN T.—See Forbes, Duncan.
- SELL, REV. E.—*Kūlāgata 'l-gawānīn. An Elementary Grammar*. Madras, 1874; *ib.*, 1878; *ib.*, 1879.
- SELL, REV. E.—*Jāmi' u 'l-gawānīn*. Madras, 1877. 5th Edition, *ib.*, 1887.
- AURILLAC, H.—*Petit Manuel Français-Hindoustani*. Calcutta, 1875.
- BATE, J. D.—*A Dictionary of the Hindee Language*. Benares, 1875. (Reviewed by J. Beames—*Indian Antiquary*, Vol. IV. (1875), p. 223.)
- PLUNKETT, CAPT. G. T.—*The Conversation Manual in English, Hindustani, Persian, and Pushto*. London, 1875. 2nd Edition (by Lieut.-Colonel G. T. P.). Revised, London, 1893.
- STAPLEY, L. A.—*Exercises, English and Urdu*. Part II. Calcutta, 1875.
- ŚIVA PRASĀD, RĀJ.—*Urdū Sharf o Naḥī, an Urdu Grammar, with an English preface*. Cawnpore, 1875. 2nd Edition, Revised, Allahabad, 1877.
- Hindī Vyākaraṇ*, a Hindī Grammar. Revised Edition, Allahabad, 1877.
- 'ABDUL-WADUD, MAULAVI.—*New Romanized Dictionary, English and Urdu*, by Maulavi Abdool Wadood. Calcutta, 1876. 2nd Edition, *ib.*, 1879.
- DELONOLE, FRANÇOIS.—*Dictionnaire hindoustani-français et français-hindoustani, suivi d'un Vocabulaire mythologique, historique et géographique de l'Inde, publié sous la Direction de M. Garcin de Tassy*. Paris, 1875. [Introduction by Garcin de Tassy. Only 32 pages of the Dictionary have appeared.]
- ANON.—*Glossary of Indian Terms, for Use of Officers of Revenue, &c.* Madras, 1877.
- BLOCHMANN, H.—*English and Urdu School Dictionary, Romanized*. 8th Edition, Calcutta, 1877.
- DURGĀ PRASĀD.—*Zublatn' l-gawā'id. An Elementary Urdu Grammar*; in two parts. Lucknow, 1877. [Written at the request of Mr. Kempson.]

- ANON.—*Memorandum on a point of Dakkh Grammar* London 1878
- DIAS, D F X.—*A Vocabulary in five Languages English, Portuguese, Goa, Marathi and Hindustani* Printed in the Roman Character Satara, 1878
- ANON.—*Vocabulary of Technical Terms used in Elementary Vernacular School Books* Lahore, 1879
- VAZ A.—*The Marine Officer's Hindustani Interpreter* Bombay 1879
- LYALL (SIR) C J.—*Sketch of the Hindustani Language* Edinburgh, 1880
- ZAMIN 'ALI, SAITID, (JALIL)—*Gulistan e Fai* (A Dictionary of Urdu (mostly Hindi) words and idioms explained in Persian) Lucknow, 1880
- CRAYNE, REV T.—*The Royal School Dictionary, in English and Roman Urdu* Lucknow 1881
- CRAYNE, REV T.—*The Gem Dictionary, in English and Hindustani* Lucknow, 1881
- CRAYNE, REV T.—*The Popular Dictionary in English Hindustani and Hindustani English* London and Lucknow 1888 Revised and enlarged Edition [by B H Bradley] Lucknow 1889
- CRAYNE, REV T.—*The Royal Dictionary, English Hindustani* London, Bell and Sons, 1895
- GRIFFITHS G A.—*A Handbook to the Kayathi (2nd Edition, Kauti) Character* First Edition, Calcutta, 1881, 2nd Edit on Calcutta 1899
- HUTCHINSON R F.—*Glossary of Medical and Medico Legal Terms, etc* 2nd Edition, Calcutta, 1881
- BEAMES, J.—*Handbook of the Bengal Presidency With an account of Calcutta City* [by E B Eastwick] London 1882 (Sec 1 contains *Vocabularies and Dialogues, Bengali, Hindi, by J B*)
- BEAMES J.—See Dawson, J Bats J D
- BROWN, J.—*Hindi Primer in Roman Characters* London 1882
- PALMER, E.—*A Simplified Grammar of Hindustani, Persian, and Arabic* London, 1882
- PINCOTT, FREDERIC—*The Hindi Manual comprising a Grammar of the Hindi Language both Literary and Provincial complete Syntax Exercises in various Styles of Hindi Composition, Dialogues on several subjects and a useful Vocabulary* London 1882 Third Edition, London, 1890
- KEEGAN, W.—*Grammatica Linguae Indostanicae* Svrhdana 1883
- KEEGAN, W.—*A Vocabulary in Urdu, Latin, and English* Svrhdana, 1882
- FOULQUES AL ED PROF.—*Hindustani aban ke Qawaid, Grammatica indostana ad Uso degli italiani* Napoli 1883
- VINSON J.—*Elements de la Grammaire hindoustanie* Paris, 1883
- VINSON J.—*Manuel de la Langue hindoustani* Paris, 1899
- BENSON, T.—*Statistical, descriptive and historical Account of the North Western Provinces of India* Edited by E T Atkinson Vol VII, Allahabad, 1864 On pp 501 503 *A Vocabulary by T B., of the Patois of Agra*
- MUHAMMAD HUSAIN (AKAD)—*Jami'ul quawaid, (A Grammar)* Lahore, 1885 Another Edition, Lahore, 1898
- ANON.—*English Hindi Dictionary for the Use of Schools* Revised Edition, Calcutta, 1885
- ANON.—*Polyglot Grammars and Dialogues* Delhi 1885
- ANON.—*Handbook to Hindoostanee Conversation etc* Calcutta 1886
- ANON.—*Handbook to Hindustani Conversation* Serampore, 1886
- ANON.—*Hindustani Manual for Beginners* Bombay, 1886
- BAVERS J F.—*Manual of Hindustani* Calcutta 1886
- DINA NATHA DEVA.—*Hindustani Grammar* Calcutta, 1886
- REYNOLDS M C.—*Household Hindustani A Manual for New comers* Calcutta 1886
- MAGARAO, CAPTAIN.—*Useful Hints, Phrases, and Sentences for Students in Hindustani* Poona, 1886
- COURTNEY LIEUT COL.—*A Manual of the Hindustani Language as spoken in Southern India* Madras, 1887
- GUPTI LAL.—*The Imperial Anglo Nagri Dictionary* By Goones Lal Dinapore, 1887
- HASHMAT 'ALI M.—*A Manual of English Idiomatic Phrases with Urdu Equivalents* Bombay, 1886
- MADRASUDAN PANDIT.—*Madhusudan nighantu* [A Hindi Dictionary] Lahore 1887
- KAISER BAKHT MIRZA, SHAHKAD.—*Kauser Kosh* [A Hindi Dictionary] Allahabad, 1887
- BARDELL WILKOT, LIEUT H.—*Hindustani Idiomatic Sentences* Madras, 1887
- ROOPE, F H.—*How to speak Hindustani* London, 1887
- SAITID AHMAD.—*Hindustani Urdu Lugat* Delhi 1887
- ANON.—*How to speak English English and Urdu* Lucknow, 1888
- ANON.—*Useful Sentences English and Urdu* Lucknow, 1888
- MUHAMMAD ASHRAF 'ALI.—*Mustalahat e Urdu* Lucknow, 1890 (A dictionary of idiomatic meanings of words, with illustrations from standard authors)

- KEMPSON, M.,—*The Syntax and Idioms of Hindustani, or Progressive Exercises in Translation, with Notes and . . . Vocabularies. A Manual.* London, 1890. Another Edition, 1894.
- ST. QUENTIN, RENÉ DE.,—*Abregé de Grammaire hindoustania.* Rouen, 1890. (Roman character.)
- SMITH, PEROY.,—*Urdu Grammar.* Calcutta, 1890.
- TWEEDIE, J.,—*Hindustani as it ought to be spoken.* Calcutta, 1890; 2nd Edition, *ib.*, 1893.
- TWEEDIE, J.,—*Hindústáni as it ought to be spoken. Supplement.* Calcutta, 1893. [A key to the above-work.]
- AMIR AHMAD.,—*Amir's Dictionary.* Rampur, 1891.
- BAJU DAS, BABA.,—*Bibék Kosh.* (A Hindī Dictionary in Hindī.) Bankipore, 1892.
- BLENHARDT, J. F.,—*Military Vocabularies. I.—English-Hindustani.* London, 1892.
- DIAS, S. S. DE JESUS.,—*Tres Mil Vocabulos em Portuguez, Concani, Ingles e Industani.* Bombaim, 1892.
- GOKHALE, V.,—*Hindustani without a Master.* Bombay, 1892.
- PHILLIPS, COLONEL A. N.,—*Hindustani Idioms, with Vocabulary.* London, 1892.
- BESANT, CAPT. T. H. G.,—*The Persian and Urdu Letter-writer.* Calcutta, 1893.
- JANSEN, H.,—(I.) *Bemerkungen Zur Vorlesung im Urdu (pp. 63) als Teil der Einleitung zum (II.) Transcriptionstext der Wāstūhī des Amānat.* Friedrichshagen, 1893. ['Amānat' is the Takhlūss of Āghā Hasan.]
- JAWĀHIR SINGH.,—*The Urdu Teacher.* Umballa, 1893.
- SEIDEL, A.,—*Theoretisch-praktische Grammatik der Hindustani-Sprache, mit Übungstücken in arabischer Schrift, und ein deutsch-hindustani Wörterbuch.* Wien, Pest, Leipzig, 1893.
- MUHAMMAD JALILU'R-RAHMĀN KHĀN (MAULAVI),—*Urdu Qanūnī Dictionary.* Umballa, 1894.
- SCHULTZE, M.,—*Grammatik der hindustanischen Sprache.* Leipzig, 1894.
- GREEN, LIEUT.-COL. A. O.,—*A Practical Hindustani Grammar.* Oxford, 1895.
- MCCARTHY, L.,—*Grammaire Hindustani-Française.* Verviers, 1895.
- RANKING, G.,—*A Guide to Hindustani.* Calcutta, 1895.
- RANKING, G.,—*Urdu-English Primer, for the Use of the Colonial Artillery,* 1899.
- RANKING, G.,—*Introductory Exercises in Urdu Prose Composition. A Collection of 50 Exercises with Idiomatic Phrases and Grammatical Notes, accompanied by a full Vocabulary and Translation of each Passage.* Calcutta, 1896.
- RANKING, G.,—*English-Hindustani Dictionary.* Calcutta and London, 1905.
- SMALL, G.,—*A Grammar of the Urdu or Hindustani Language.* Calcutta, 1895.
- SMALL, G.,—See also Roebuck, Lieut. Th.
- SMALL, G.; FRANCIS, C. R.; AND NASH (MRS. FRASER),—*Anglo-Urdu Handbook; or, Hindustani Guide for the Use of Medical Practitioners in Northern India.* Calcutta, 1895. (Reviewed, *Asiatic Quarterly Review*, New Series, IX., pp. 497 and ff.)
- ANON.,—*The Students' Hindi-English Dictionary.* Benares, 1896.
- GREATHE, EDWIN.,—*A Grammar of Modern Hindi.* Benares, 1896. Second Edition, revised and enlarged, *ib.* 1908.
- ANON.,—*The Student's Practical Dictionary, containing English Words, with English and Urdu meanings in Persian Character.* Allahabad, 1897.
- ANON.,—*The Student's Practical Dictionary, containing Hindustani Words, with English meanings in Persian Character.* Allahabad, 1900.
- ANON.,—*Practical Dictionary, English-Urdu.* Allahabad, 1897.
- ANON.,—*Practical Dictionary, Urdu-English.* Allahabad, 1900.
- ANON.,—*The Student's Practical Dictionary of the Hindustani Language.* Allahabad, 1900.
- SANGAGI RAO, S.,—*A practical Method of Learning the Hindustani Language.* Madras, 1897.
- SANGAGI RAO, S.,—*A Handy Urdu-English Dictionary, based on Shakespear and the best Modern Authorities.* Madras, 1899.
- HAIG, T. WOLSELEY.,—*Hints on the Study of Urdu.* Allahabad, 1898.
- NARAIN, R.,—*The Best Instructor of Hindustani, without the aid of a Munshi. English and Roman.* Muttra, 1898.
- TAGLIABUE, CAMILLO.,—*Grammatica della Lingua indostana o Urdu.* Torino, Roma, Firenze, 1892. 2nd Edition. *Manuale e Glossario della Lingua, etc.* . . . . . Roma, 1898.
- TROBURN, W. L.,—*The English-Urdu Dictionary.* Lucknow, 1898.
- LĪQ AHMAD, MAULVI.,—*The Urdu Self-Instructor.* Delhi, 1899.
- CHIDANI LĀL, LĀL.,—*Hindustāni Makhzan-ul-Muhdharāt. Treasury of Urdu Idioms.* Delhi, 1900.
- DANN, GEORGE J.,—*An Introduction to Hindī Prose Composition.* Benares, 1900.
- DANN, GEORGE J.,—*First Lessons in Urdu.* Calcutta, 1911.

- HAFI CHAND,—*His dusta*: *Manual* Peshwar, 1900
- POLLOCK AND HOSAIN,—*Pollock's pocket His dusta*: Calcutta, 1900
- SUKH DEVA TIWARI, PANDIT,—*A Use of 10,000 Hindustani Allahabad* 1900
- HOOPEI, REV W —*Helps to the attainment of Hindustani Idiom, etc* London (Christian Literature Society for India) 1901
- SAHIB 'ALI MUMSHI MIR —*His dusta on Style of Hindustani Colloquial* Benares 1901
- THURN, C A —*His dusta: Self Taught with correct Instructions for Travellers, Students Officials Soldiers Teachers etc* London 1902 Second Edition, 1907 Third Edition Hindustani Text revised by I I Blumhardt London, 1909
- CHAPMAN, MAJOR F R H —*English Hindustani Poetical Vocabulary* (Containing 1500 Useful Words in Classified Lists) (Romanized) Yorktown 1901 Second Edition (containing 2,200 Words) London 1908
- CHAPMAN MAJOR F R H —*How to learn Hindustani, a Guide to the Lower and Higher Standard Examinations in six Parts* London, 1905 2nd Edition 1910
- CHAPMAN, MAJOR F R H,—*Urdu Reader for Military Students containing Urdu alphabet Notes on reading and writing Urdu Simple Grammatical Exercises (Urdu and Romanized Urdu), Easy Selections from various Authors Military Selections and Historical Selections Together with a complete Vocabulary of all the Words occurring in the Text* London, Calcutta Simla and Bombay, n.d [1905] Second Edition London 1910 (The title as given above is that of the 2nd Edition that of the 1st Edition differs slightly) Key to above 1b and Yorktown, 1905
- HOBY, WILLIAM —*Urdu Prose a Progressive Course of Urdu Composition* Oxford, 1907
- JOSH, F P LEUIT —*Introductory Manual of the Hindi Language with Extracts from the Pramadgar, together with technical Vocabulary* London, 1907
- PHILLOTT LIEUT COLONEL D C,—*Hindustani Stopping Stones* Allahabad, 1908
- PHILLOTT, LIEUT COLONEL D C —*Hindustani Stumbling Blocks, being difficult Points in the Syntax and Idiom of Hindustani explained and exemplified* London, 1909
- PHILLOTT LIEUT COLONEL D C —*Hindustani Manual* Calcutta, 1910 Second Edition, 1913
- PHILLOTT LIEUT COLONEL D C,—*In Eng Hind Vocabulary of 3000 Words for Higher Standard and Professor of Gandhara or "The Right Word in the Right Place"* Calcutta, 1911
- PHILLOTT, LIEUT COLONEL D C —*Khanna's Muksharat or Urdu Idioms Collected and translated by D C P* Calcutta 1912
- PHILLOTT LIEUT COLONEL D C —*Hindustani Exercises for the Proficiency and High Proficiency with Notes and Translations* Calcutta, 1912
- ARYA —*Hindi Grammar in Hindi and English, in which is treated the Braj Dialect with Illustrations from the Rajasthani* Benares n.d
- TIEDALL W ST CLAIR —*A Conversational Grammar of the Hindustani Language* With Key Heidelberg London New York and Boston 1911
- HARRISON N —*Manual of Lastari Hindustani with Technical Terms and Phrases* London, 1912
- 'ABDUL LAH MIR COMMONLY CALLED MIRAN —See Gilchrist John Northwick
- AMADUZZI (AMADULLAH) JO CHRISTOPHERO,—See Belgatti, Cassiano in Introduction
- BADLEY B H —See Criven, Roy T
- BETRAND, L ABBE —See Forbes Duncan, Garcin de Tassy, Joseph Hichodore
- CALLENBERG I H —See Schultze Benj
- FAIZ ALLAH KHAN —See Nisar Ali Beg
- FAQIR CHAND LALA (VAISH), OF DELHI —See Gallon S W
- FRANCIS, C R —See Small G
- HUNTER WILLIAM M D —See Taylor Captain Joseph
- JAFAR HUSAIN —See Pritchard Hrudus T
- KHUDA DAD BEG —See Pritchard Hrudus T
- LALAPUR E J —See Brice N
- LEES W NASSAU —See Thompson J T
- MONIER WILLIAMS —See Williams (Sir) Monier
- MUHAMMAD ANSA,—See Nisar Ali Beg
- MUHAMMAD FITRAT, MIRZA —See Hildoy Gerigo
- MUHAMMAD HABIB (QATTI) —See Ingham Allan Hildoy
- NAEIB, MRS FRASER,—See Small G
- RYLAND —See Garcin de Tassy, Joseph Hichodore
- SCOTT W —See Gilchrist, J Northwick

DE SACY, SILVESTRE.—See Muḥammad Ṣāliḥ (Mīrā), and Price, Captain William.

SMYTH, W. CARMICHAEL.—See Taylor, Captain Joseph; Roebuck, Lieut. T.

TĀRIḤ-CHARAṆ MITRA.—See Price, Captain W.

SECTION III.—SELECTIONS, COLLECTIONS OF SCATTERED PIECES, AND COLLECTIONS OF PROVERBS.

- GILCHRIST, JOHN BORTHWICK.—*The Oriental Fabulist or polyglott Translations of Esop's and other ancient Fables from the English Language into Hindoostance, Persian, Brij Bhaṅṅā, Dongla and Sunkrit (sic) in the Roman Character by various Hands, under the direction and superintendance of J. Gilchrist, for the use of the College of Fort William.* Calcutta, 1808.
- GILCHRIST, JOHN BORTHWICK.—*The Hindoo Story-Teller, or entertaining Expositor of the Roman, Persian, and Nagree Characters, simple and compound, in their Application to the Hindoostance Language, as a written and literary Vehicle, by the Author of the Hindoostance Dictionary, Grammar, etc. (i.e. J. B. G.).* Calcutta, 1802-3. Second Edition, Calcutta, 1806.
- LALLU LĀL.—*Lagūf-e Hindī.*—*The new Cyclopædia hindoostanica of Wit, containing a choice Collection of humorous Stories in the Persian and Nagree Characters, interspersed with appropriate Proverbs, anti-bilious Jests, brilliant Bonmots, and rallying Repartees in the Rekhtu and Brij Bhaṅṅā Dialects; to which is added a Vocabulary of the principal Words in Hindoostance and English; by Shree Lallu Lal Kub, Bhaṅṅā Munshi.* Calcutta, 1810.
- LALLU LĀL AND SMYTH, W. CARMICHAEL.—Second Edition of the foregoing under the Title of,—*The Luta,ṣī Hindee, or Hindoostance Jest-Book, containing a choice Collection of humorous Stories, in the Arabic and Roman Characters; edited by W. Carmichael Smyth, London, 1841.* (Smyth in this edition has omitted the 'Nagree' portion of Lallū Lāl's compilation, also some verses in Sanskrit and Brāj Bhāṅṅā, and the Vocabulary.) On the other hand, he has added a transcription into the Roman Character throughout. The third Edition is entitled as follows,—*The Luta,ṣī-Hindee, or Hindoostance Jest-Book, containing a choice Collection of humorous Stories in the Arabic and Roman Characters; to which is added a Hindoostance Poem, by Meer Moolummad Tuqee.* Second (sic) Edition, Revised and Corrected by William Carmichael Smyth, Esq., into of the Hon. East India Company's Bengal Civil Service. London, 1840.
- LALLU LĀL.—*The Sabhā Bilās.* (Title page absent on all copies available.) Calcutta, 1813.
- LALLU LĀL AND PRICE, W.—*The Subhā Bilās, a Collection of Stanzas on various subjects, in Hindee, by different Authors.* Edited by Captain W. Price, Professor of Hindee and Hindoostance in the College of Fort William. Calcutta, 1828. (The colophon is dated 1829.)
- LALLU LĀL AND GILBERTSON, G. W.—*The Assembly of Mirth (sic). A literal Translation into English of the Sabhā Bilāsa, one of the Degree of Honour Hindi Text-Books, by G. W. G. Bourne, 1900.* (The name of the book means 'The Mirth of the Assembly,' not the 'Assembly of Mirth.')
- SHAKESPEAR, JOHN.—*Muntakhabāt-i-Hindī, or Selections in Hindoostani, with a verbal Translation and grammatical Analysis of some Part, for the use of Students of that Language.* By J. S. Oriental Professor at the Honourable East India Company's Military Seminary. London, 1817. Second Edition, London, 1825; Third, 1834; Fourth, 1844; Sixth, 1852. *Ten Sections of a Description of India, being a portion of J. Shakespear's Muntakhabāt-i-Hindī.* By N. L. Bonmahol. Dublin, 1847. [A translation of the extracts from Shūr 'Alī Afso's *Arūṣh-o-Mahīl*.] The second Edition is reviewed by Garcin de Tassy, in *Journal Asiatique*, viii. (1826), pp. 230 and ff.
- ANON.—*Hindoostance and English Student's Assistant; or, Idiomatical Exercises.* Calcutta, 1826.
- GARCIN DE TASSY, JOSEPH HÉLÉODORE.—*Anecdote relative au Brajbhakha, traduite de l'Hindoustani.* *Journal Asiatique*, Vol. xi. (1827), pp. 298 and ff.
- GARCIN DE TASSY, JOSEPH HÉLÉODORE.—*Indolence des Domestiques indiens.* *Anecdote hindoustani.* *Journal Asiatique*, III., xii. (1841), pp. 191 and ff.
- GARCIN DE TASSY, JOSEPH HÉLÉODORE.—*Proclamation de Lord Ellenborough, Gouverneur Général de l'Inde, au Sujet des Portes du Temple de Somnath, Texte hindoustani, publié et traduit.* *Journal Asiatique*, IV., v. (1845), pp. 398 and ff. Separato reprint, Paris, same date.
- GARCIN DE TASSY, JOSEPH HÉLÉODORE.—*Chrestomathie hindoustani (Urūṣ et Dakhni), à l'Usage des Élèves de l'École Spéciale des Langues Orientales Vivantes.* Assisted by Théodore Pavio and l'Abbé Bertrand. Paris, 1847.
- GARCIN DE TASSY, JOSEPH HÉLÉODORE.—*Spécimen d'une Collection de Lettres hindoustani originales.* *Journal Asiatique*, IV., x. (1847), pp. 353 and ff.
- GARCIN DE TASSY, JOSEPH HÉLÉODORE, AND LANCKEAV, Éd.—*Hindī Hīndī Muntakhabāt. Chrestomathie Hindie et Hindouie à l'Usage des Élèves de l'École Spéciale des Langues Orientales Vivantes près la Bibliothèque Nationale.* Paris, 1849.



- GARCIN DE TASSY, JOSEPH HÉLIODORE, — *Analyse d'un Monologue Dramatique indien* *Journal Asiatique*, IV, xvi (1800), pp 310 and ff Separate reprint Paris, same date
- GARCIN DE TASSY JOSEPH HÉLIODORE — *Tableau de Kali Ing ou de l'Âge de Fer*, par Wischnu Das traduit de l'Hindou *Journal Asiatique* IV, xiv (1852) pp 551 and ff
- GARCIN DE TASSY, JOSEPH HÉLIODORE, — *Légende de Sakountala d'après la Version hindoue du Mahabharata* (Extrait de la *Revue Orientale*) PARIS, 1852
- GARCIN DE TASSY, JOSEPH HÉLIODORE, — *Chants populaires de l'Inde traduites par G de T* (*Revue Contemporaine*) PARIS 1854
- GARCIN DE TASSY, JOSEPH HÉLIODORE — *Hir et Ranj'au, le jeu de Penjab traduit de l'Hindoustan* PARIS in *Revue de l'Orient*, 1807
- GARCIN DE TASSY, JOSEPH HÉLIODORE, — *Allégories Recits poétiques et Chants populaires Traduits de l'Arabe du Persan de l'Hindoustan, et du Turc*, par M Garcin de Tassy 2nd Edition, PARIS, 1876
- GARCIN DE TASSY, JOSEPH HÉLIODORE, — *Un Chapitre de l'Histoire de l'Inde Musulmane, ou Chronique de Scher Schah, Sultan de Delhi, traduit de l'Hindoustan* PARIS (*Revue de l'Orient*), ? date, 8vo 164 pp
- GARCIN DE TASSY, JOSEPH HÉLIODORE, — See Ja'far Ali Bahadur, Mir, Shakespear, John
- ADAM, REV M T., — *Pleasing Tales or Stories to improve the Understanding, translated into Hindu see* by M T A Calcutta, 1828 Other Editions Calcutta 1834, 1836 Agra 1837
- KALI KRISHNA, RAJA, AND 'ABDU L MAJID HAKIM MAULAVI, — *Vajma' u Latayf A Collection of Pleasantries or Fables and Stories, translated from English and Persian into Urdu and English* Calcutta 1835
- MANU LAL LABORI, — *The Gulistan: Nushat or Nosegay of Pleasure a Collection of poetical Extracts in Persian and Hindustani, from more than a hundred of the most celebrated Authors, arranged according to the subject and Sentiment and well adapted for the Student of these Languages* Calcutta 1836
- ANON — *English and Hindustani Student's Assistant* Calcutta 1837
- PRICE CAPT WILLIAM, AND TARIK CHAPAN MITRA — *Hindus and Hindoostanee Selections to which are prepzed the Rudiments of Hindoostanee and Braj Bhal ha Grammar also Prem Sagur with Vocabulary Originally compiled for the Use of Interpreters to Native Corps of the Bengal Army* Calcutta, 1827, Second Edition, 1830
- PRICE, CAPT WILLIAM, AND TARIK CHAPAN MITRA, — See also Lallu Lal
- BALLANTINE, J R, — *Hindustani Selections, in the Neshki and Devanagari Character* London, 1840 2nd Edition London 1845
- ANON, — *Vajma's Ganj Selections Historical Literary and Scientific Translated from the English* Calcutta, 1840
- PATIE, THÉODORE, — *Tarikh e Asham Recit de l'Expedition de Mir Djumlah au pays d'Assam, traduit de l'Hindoustan* PARIS 1845 [A translation of Mir Bahadur Ali Husain's work (Calcutta, 1840) itself a translation of Shahabuddin Talash's Persian *Fathriya e 'Ibrahiya oi Tarikh e Asham e asaf* : ]
- PATIE, THÉODORE — *La Légende de Palnam, Reine de Tchitor, d'après les textes hindus et hindouis* *Journal Asiatique*, V, vii, 1806, pp 0 and ff, 89 and ff, 315 and ff
- PATIE THÉODORE, — See also Garcin de Tassy, Joseph Heliodore
- COX, CAPT EDWARD, — *The Regimental Moosshi, being a course of Reading in Hindoostanee* London, 1847
- SAYID HUSAIN MUNSFI, — *Hindustani Selections* Compiled by Munshi S H Nazam, 1849 (Of Ho on S bel)
- QANARU D DIV KHAN, — *Muntalabat e Anwar e Suhail: Selections from the Anwar e Suhail (cf Hafizuddin Ahmad in Section IV), with Hindostani Translations* Agra, 1853
- QANARU D DIV KHAN, — *Muntalabat e Gulistan: Selections from the Gulistan, with Hindostani Translations* Agra, 1804
- QANARU D DIV KHAN, — *Muntalabat e Bostan* Selections from the Bostan, with Hindostani Translations in verse Agra, 1805
- QANARU D DIV KHAN, — *Muntalabat e Dastur e sibyan* Selections from the Dastur e sibyan, with Hindostani Translations Agra 1800
- J J FAR 'ALI BHADUR MITRA, — *Lettre de S A Mir Jafar Ali Bahadur, Nabaw de Surat a Monsieur Garcin de Tassy* (*Revue de L'Orient*) PARIS, 1805
- SIVA PRASAD RAJA — *Hindi Selections* [*Gur'ur*], compiled under the Directions of His Commission appointed to arrange for the Preparation of Hindustani Class Books as Language Tests, to be

- passed by junior Civil Servants and Military Officers. Benares, 1867. Another Edition, Benares, 1870, and others.
- HALL, FITZEDWARD.—*Hindi Reader, with Vocabulary.* Hartford, 1870, 1884.
- SELL, REV. E.—*Muntakhabat-o Urdū. Hindustani Selections.* Pts. I, II, and III. Madras, 1870-71.
- 'ABDUL-FATTAH, MAULAVI, SAJIYD.—*Tolifatul Makal. Hindustani, Persian, Arabic, and English Sentences and Proverbs,* by Sayed Abdul Fattah Maulvi. Bombay, 1872.
- HOSEN (? HUSAIN), S.—*Second Hindostanee Reader.* London, 1875. (? the same author as Saiyid Husain, Munshi, ab.)
- SMITH, V. A.—*Popular Songs of the Hamirpur District in Bundelkhand, N.-W. P.* Journal of the Asiatic Society of Bengal, Vol. XLIV. (1875), Pt. I., pp. 389 and ff.
- SMITH, V. A.—*Popular Songs of the Hamirpur District in Bundelkhand, N.-W. P., No. II.* *ib.*, Vol. XLV. (1876), Pt. I., pp. 279 and ff.
- MUHAMMAD NAJMU'D-DĪN.—*Najmul-amsal (Najm'l-amsāl), Vol. IV., or The Collection of about 2,500 Oriental Proverbs (Vol. V. . . . . 3,068 . . . . Proverbs . . . . with Explanatory Fables) and their proper Application by Mohamamad Najmuddin.* Delhi, 1876-88. Vol. V., 2nd Edition, 1882. Vols. I-III. are said to contain,—Vol. I., Technical terms regarding Artizans and their Tools; Vol. II., Riddles, Dohras, Gits, &c.; Vol. III., Women's Idioms and Expressions used by Begams. Copies of these three Vols. are not in the British Museum or India Office Library.
- BADLEY, REV. B. H.—*Jagritandas, the Hindu Reformer.* Indian Antiquary, Vol. VIII. (1879), p. 289. (Contains Selections from his works.)
- BADLEY, REV. B. H.—See Craven, T., in Section II.
- TRUMPF, E.—*Die ältesten Hindū Gedichte. Sitzungsberichte der Königl. bay. Akademie der Wissenschaften, Philosophisch-philologische Classe.* München, 1879 (pp. 1-48).
- TEMPLE, CAPTAIN (COL. SIR) R.—*Some Hindu Songs and Catches from the Villages of Northern India.* Calcutta Review, LXXIV (1882), p. 334.
- TEMPLE, CAPTAIN (COL. SIR) R.—*Folk Songs from Northern India.* Calcutta Review, LXXVIII (1884), pp. 273 and 295.
- TEMPLE, CAPTAIN (COL. SIR) R.—*The Hymns of the Nāgīpanth.* From the papers of J. W. Parry, A.M.L.O.E., Indian Antiquary, XIII (1884), p. 1.
- TEMPLE, CAPTAIN (COL. SIR) R.—See Fallon, S. W.
- ANOS.—*Hindustāni and English Parallel Proverbs.* Together with some Persian and Hindustāni Parallel Proverbs. Delhi, 1885.
- THORNTON, THOMAS H., C.S.I., D.C.L.—*Specimen Songs from Panjab Literature and Folklore, Journal of the Royal Asiatic Society, Vol. XVII (1885), p. 373.* (Account of Hindi and Urdū literature of the Panjab, p. 386; Specimens, p. 401.)
- FALLON, S. W.—*A Dictionary of Hindustani Proverbs, including many Maricari, Panjabi, Maggah, Bhoj-puri and Tirkuti Proverbs, Sayings, Emblems, Aphorisms, Maxims and Similes. By the late S. W. F. . . . . Edited and revised by Captain (Col. Sir) R. O. Temple . . . . . assisted by Lala Faqir Chand, Vaish, of Delhi.* Benares and London, 1886.
- KENFON, M.—*First Hindustani Reader.* Lithographed. (? Place of publication), 1892.
- MORRIE, J.—*English Proverbs, with Hindustani Parallels.* Cawnpur, 1893.
- PHILLOTT, LIEUT.-COLONEL D. C.—*Urdū Rozmarrā or "Every-day Urdū."* Official Text-book for the Examination of Military Officers and others by the Lower Standard Hindustani. Edited with notes by D. C. P. Calcutta, 1911.
- PHILLOTT, LIEUT.-COLONEL D. C.—*Annotated English Translation of the Preceding.* Calcutta, 1911.
- PHILLOTT, LIEUT.-COLONEL D. C.—*Khayāt o Khayāl or "Visions of the Past."* Official Text-book for the Examination of Civil and Military Officers by the Higher Standard Hindustani. Edited with notes by D. C. P. Calcutta, 1911.
- PHILLOTT, LIEUT.-COLONEL D. C.—*Annotated English Translation of the Preceding.* Calcutta, 1911.
- MUHAMMAD YUSUF JAFARI, KHAN BAHADUR, SHAMSUL 'ULAMĀ.—*Annotated Glossary to the Urdū Rozmarrā.* (See PHILLOTT, LIEUT.-COLONEL D. C., ab.) Calcutta, 1911.
- RIZĀ 'ALI WAHSHAT, MAULAVI.—*A Page-by-Page Glossary of Khayāt-o-Khayāl.* (See PHILLOTT, LIEUT.-COLONEL D. C., ab.) Calcutta, 1911.
- 'ABDUL-MAJID, HAKIM MAULAVI.—See KALI Kṛishṇa, Rāja.
- FAQIR CHAND, LĀLĀ, (VAISH)—See Fallon, S. W.
- GILBERTSON, G. W.—See Lalā Lal.

- BEMOHEL N I.—See Shakespear, John  
 BERTRAND L ABBÉ.—See Garcin de Tassy, Joseph Hethodore  
 LAMBERTAU, E.—See Garcin de Tassy Joseph Hethodore  
 PARRY, J W.—See Temple, Captain R  
 SMYTH, W CARMICHAEL.—See Lalla Lal  
 TAPINI CHARAN MITRA.—See Price Capt William

## SECTION IV.—TEXTS (alphabetically arranged under Authors names)

- 'ABDU L LAH MIR, CALLED MISKIN.—*Marcya ou Bhathal de Mir Abdulla Miskin, sur la Mort de Muslim et de ses deux Fils* traduit de l'Hindoustani par M Garcin de Tassy Paris, 1815 See Haider Bakhsh (Haideri)
- 'ABDU L LAH MIR, CALLED MISKIN.—See also Gilchrist J B in Section II
- 'ABDU L LAH SA'ID.—See Bahadur 'Ali Khan 'Ali Jawan
- 'ABDU L KAFIR MUNSIF.—See Arabian Nights
- 'ADALAT KHAN.—See Amman Mir, Lalla Lal
- AGHA HASAN (AMANAT)—See Jansen, H, in Section II
- AHMAD KHAN, SA'YID OSI.—*Asaru s sa did Delhi 1847 Asar-ous sunna le'd A History of old and new Rules, or Governments a l of old and new Buildings, in the District of Delhi*, composed by Syud Ahmed Khan Delhi 1854 (A second edition of the preceding with much additional matter) *Description des Monuments de Delhi en 1852, d apres le Texte hindoustani de Sa'iyud Al mad Khan par M Garcin de Tassy Journal Asiatique V, xv (1860), pp 508 and ff, xvi (1860) pp 190 and ff pp 392 and ff pp 521 and ff, xvii (1861) pp 77 and ff, separate reprint*
- ALEXANDER JAMES EDWARD.—See I tazamu d din
- ALTAF HUSAIN (HAJI)—*Majma' us sa'id (2 Pts) Lahore 1874, 77*  
*Mad i o ja r e Islam* (the Ebb and Flow of Islam) Commonly known as the *Mu'addas e Hais* 1st Edition, (P Place) 1875 other, Delhi, 1886 (with glossary), Aligarh, 1885  
*Hayat e Sa'di* Delhi 1886  
*Majma e na m e Hais* Delhi, 1890  
*Ek Bewah Li Munajat* 4th Edition, Delhi 1892  
*Dewan e Hais* Cawnpore 1893 See also Section I, above  
*Yadgar e Ghalib* Cawnpore 1897  
*The Quatrains of Hais (Mansur Sa'iyad Altaf Husain Ansari Panipati) edited (by permission of the author) in the Roman Character, with a translation into English by G E Ward London 1904*
- AMANAT.—See Jansen H, in Section II
- AMANATU L LAH, MAULAVI.—*Hidayatool Islam (Hidayat'ul Islam), compiled by Vuoluceo Umanutollah in Arabic and Hindoostanee Translated under the superintendence of, and by J Gilchrist* (In two volumes, of which only Vol I was published) Calcutta 1804
- AMBIKA DATT BHA.—See Bihari Lal
- AMMAN MIR.—*Bagh o Bahar* One hundred and two pages appeared in Gilchrist's and Abdullah Miskin's *Hindoo Annual or Gazette of India* Calcutta, 1802 See Section II  
*Bagh o Bihar a Translation into the Hindoostanee Tongue of the celebrated Persian Tale entitled 'Qissa Chahar Durresh* by Meer Uz Zuman, under the superintendence of J Gilchrist Calcutta, 1804 Second Edition by Ghoolam Ullah, under the superintendence of Captain Thomas Roebuck Calcutta, 1813 Third Edition, do, 1824 Other Editions, Cawnpore 1832 Calcutta 1834 Madras 1840 Calcutta (Title, *Bagh o Bahar Tales of the Chahar Durresh*) 1847 Cawnpore, 1860 Calcutta, 1863 Delhi (illustrated), 1876 Bombay (in Gujarati character) 1877 Cawnpore, 1878 Delhi (illustrated), 1882, and many others *Bagh o Bahar, consisting of entertaining Tales in the Hindustani Language By Mir Amman of Delhi one of the learned Natives formerly attached to the College of Fort William at Calcutta A new Edition carefully collated with original Manuscripts To which is added a Vocabulary of all the Words occurring in the Work*, by D Forbes London 1846 Second Edition of the same London, 1849 Another edition of the same *The Hindustani Text carefully printed in the Roman Character To which is added a Vocabulary of all the Words occurring in the Work*, by D Forbes London 1850 *Bag o Bahar The Hindustani Text of Mir Amman, edited in Roman Type with Notes and an introductory Chapter on the Use of the Roman Character in Oriental Languages by M Williams London, 1850*

*The Tale of the four Darwesh*; translated from the Oordoo Tongue of Meer Ummun . . . by L. F. Smith . . . with Notes by the Translator. Madras, 1825. Translation of the *Bāgh o Bahār*; or *Tales of the Four Darwesh from the Urdu Tongue of Mir Amman of Dilli*. By Lew. Ferd. Smith. New Edition revised and corrected throughout by D. Forbes. London, 1851. Reprints (of first edition). Lucknow, 1870. *The Bāgh o Bahār, or the Garden and the Spring*; being the Adventures of King Azād Bakht, and the four Darweshes: literally translated from the Urdu of Mir Amman, of Delhi. With copious explanatory Notes, and an introductory Preface, by E. B. Eastwick. Hertford, 1852. Another Edition, London, Hertford (printed), 1877. *Bāgh o Bahār*; or *Tales of the four Darweshes*. Translated from the Hindustāni of Mir Amman of Dilli. By Duncan Forbes. A new Edition, revised and corrected throughout. London, 1862.

'*The Adventures of the second Durwesh, extracted from the Bāgh of (sic) Bahar*,' in Vol. II. of Price's *Hindoo and Hindoostanee Selections*, Calcutta, 1830. See Section III. *Selections from the History of India and Bāgh-o Bahār*. Translated into literal English, with copious Notes on Etymology, History and Geography, by 'Adilāt Khān. Calcutta, 1877. *Selections from the Prem Sagar and Bāgh-o Bahār*. Translated into literal English with copious Notes. Second Edition. By the same. Calcutta, 1881.

Translated into French by M. Garcin de Tassy. Paris, 1878.

The Tale of the First Darwesh is given in M. J. Vinson's *Manuel de la Langue hindoustani*, pp. 111 and ff. See Section II.

Note.—The original is a translation of the Chahār Darwesh of Amir Khusrau.

ANDERSON, LAURENCE R. P.—See Nihāl Chand (Lāhōrī).

ARABIAN NIGHTS.—*Ukayantool Jaleelah*, Translation of *Alfalyattinoololah*, called *Arabian Nights*; for the Use of the College at Fort St. George. Translated by Moonshy Shumsooddeen Umed. Madras, 1836. (Contains only the first 200 Nights.)

*Tarjuma Alf Laila ki*. (The Translation is by Munshi 'Abdu'l-Karim, from the English of E. Forster.) Cawnpore, 1844; *ib.*, 1858; Bombay, 1860; Cawnpore, 1862-63; *ib.*, 1869; *ib.*, 1876; *ib.*, 1883-84; Delhi, 1890: *Tarjuma-i Alf (sic) Laila ba-subān-i-Urdū*. (Do Jild baharfāt-i-Yūrop.) Romanized under the superintendence of T. W. H. Tobbert . . . and edited by Frederic Pincott. (The first half, i.e., Jilds I. and II. of 'Abdu'l-Karim's Translation.) London, 1882.

*Sahasra Rajat Charitra*. ('Abdu'l-Karim's Version translated into Hindī by Papdit Pyāo Lal.) Lucknow, 1876.

*Alf Laila Nau Mangām*. (Translated into verse in four parts, by Muḥammad Aeghar 'Alī Khān Naqm, Toḡrūm Shāyān (Pts. II. and III.), and Munshi Shādi Lāl Chaman, respectively. Lucknow, 1861-68.

*Hasār Dāstān*. (A prose version by Toḡrūm Shāyān.) Lucknow, 1868.

*Shabistān-o-Surūr*. (An abridged translation, by Mirzā Rajab 'Alī Bēg, Surūr.) Lucknow, 1886.

*Alf Laila*. (A translation by Muḥammad Hāmid 'Alī Khān, Hāmid.) Cawnpore, 1890.

*Shabistān-o-Hairat*. (A translation in the form of a novel, by Mirzā Hairat of Delhi, illustrated.) Delhi, 1892.

*Alf Laila-o-Dunyānūd*, also called *Mashhūbā-o-Baghādād*. (An imitation of the Arabian Nights, by Mirzā Hairat of Delhi.) Delhi, 1892.

ATYODHYA SINGH UPADHYAY, PANDIT, CALLED HARI AODH,—*Thēsh Hindī-ki Thēsh*, or an original Indian Story in pure Hindustani, by Pandit Ayodhya Sinha Upadhya, (Hari Oudh) of Nizamabad, N.-W. P. Edition in Nāgarī characters, Bankipore, 1899. Edition in Persian characters, Bankipore and (printed) Allahabad, 1902.

(This, like the *Kahānī Thēsh Hindī-ki* of Inshū Allāh, is in pure Hindī, absolutely free from both Persianisation and Sanskritisation. Unlike the older work, the idiom is that of Hindī, rather than that of Urdu. This is most noticeable in the order of the words.)

ATYODHYA SINGH UPADHYAY, PANDIT, CALLED HARI AODH,—*Adā-khila Phal*. Another novel in the same style. Bankipore (Nāgarī Character), 1905.

ĀZĀD,—See Muḥammad Husain.

'AZIZU'D-DIN AHMAD,—*Kant Fāṭima*. Lahore, 1895.

BAHADUR 'ALI, MIR,—*Ukhlāq Hindoo or Indian Ethics*, translated from a Persian Version of the *Hitoopudes*, or *Salutary Counsel*, by Meer Bahadur Ulee, under the Superintendence of J. G. Christ. Calcutta, 1803. Other Editions: Madras, 1845; Bombay, 1875; Madras, 1879.

*Akhlaq & Hindu or Indian Ethics Translated into Urdu from a Persian Version of the Hitopadesa by Mir Bahadur 'Ali* Edited with an Introduction and Notes by Syed Abdoolah London 1868 Extracts from the book will be found in Price's Hindoo and Hindooance Selections See Section III

See Hasan Mir

BAKERJEA K M —See Lallu Lal

BANES J F —See Lallu Lal

BARLEE W B —See Mazhar Ali Khan Wila

BEAMES J —See Chand Bardai

BELL C W BOWDLER —See Hasan Mir

BENMOHEL N L —See Sher Ali Afsos

BERTRAND 'Abb' —See Haydar Baksh (Haydari) Sher Ali Afsos Tahsinuddin

BHAIKRAYA PPARADA —See Lallu Lal

BHAIKRAYA LAL —*The Satsaya of Biharis with a Commentary entitled the Lal Chundrika by Sri Julloo Lal Kuri Bhakla Mooljee in the College of Fort William Calcutta 1819* A revised edition issued from the Office of the Superintendent of Government Printing India in 1896 by G A Grierson It is entitled *The Satsaya of Biharis with a Commentary entitled Lal Chandrika by Sri Lallu Lal Kuri* Several editions have been published by native presses amongst which may be mentioned *Sringara sapasati* Benares 1873 (This includes a Sanskrit metrical version and a Sanskrit commentary both by Paramananda Pandit) *Sri Biharis Satyasatiki Hari Prakashika* Benares 1892 (Has an excellent commentary by Hari Prakash) *Biharis Bihar* Benares 1893 (Has an introduction and a commentary in the Kandalva metre by Ambika Datt Byas)

BURTON SIR RICHARD F —See Mazhar Ali Khan Wila

CARMICHAEL SMYTH —See Smyth

CHAMAN —See Kazim Ali Jawan

CHAND BARDAI —Only portions of the text have been printed Parts have been edited by Mr J Beames and by Dr A F R Hoernle CIE in the Bibliotheca Indica The latter gentleman has also translated a section of the portion which he edited Canto I has also been edited in Benares by Pandit Mohanlal Vishnulal Padya under the title of *Mir Pandit's Manuscript of the Prithviraj Raso of Chand Bardai* edited in the original of Hindi with critical Notes by Pandit etc Benares 1887 1888 A continuation is now (1912) being issued in Benares by the Nagar Pracharini Sabha The following are the principal works dealing with the poem —

TOD COL JAMES —*Rajastan passim* See especially Vol I pp 204 614 623 Also *The Yow of Sanjogta* (a translation of an episode in the poem) *Asiatic Journal* Vol XXV pp 101 112 197 211 273 286

BEAMES J —*On Chand's Poems* *Proceedings*, Bengal Asiatic Society 1868 p 247

BEAMES J —*The Nineteenth Book of the Gestes of Prithviraj by Chand Bardai* entitled *The Marriage of Padmarat* literally translated from the old Hindi *Journal*, Bengal Asiatic Society Vol XXXVIII (1869) Pt I p 140

BEAMES J —*Reply to Mr Grose* *Ib* p 171

BEAMES J —*Translations of selected Portions of Book I of Chand's Epic* *Journal* Bengal Asiatic Society Vol XLI (1872) Pt I p 42

BEAMES J —*Last of the Books contained in Chand's Poem the Prithviraj Raso* *Ib* p 204

BEAMES J —*Letter* (on his edition of Chand) *Proceedings* Asiatic Society of Bengal 1873 p 122

BEAMES J —*Studies in the Grammar of Chand Bardai* *Journal* Asiatic Society of Bengal Vol XLII (1873) Pt I p 160

BEAMES J —*Translation from the first Book of the Prithviraj Raso* By Kari Chand Bardai *Indian Antiquary* Vol I (1872) p 269

GROSE F S —*The Poems of Chand Bardai* *Journal* Asiatic Society of Bengal Vol XXXVII (1868) Pt I p 110

GROSE F S —*Further Notes on the Prithviraj Raso* *Ib* Vol XXXVIII (1869) Pt I p 1

GROSE F S —*Translations from Chand* *Ib*, p 161

GROSE F S —*Rejoinder to Mr Beames* *Ib* Vol XXXIX (1870) Pt I p 52

GROSE F S —*A Metrical Version of the opening Stanza of Chand's Prithviraj Raso* *Ib*, Vol XII (1873) Pt I p 329

STĀMAL DĀS, KAVIRĪJ,—*The Antiquity, Authenticity and Genuineness of the Epic called the Prithī Rāj Rāsā, and commonly ascribed to Chand Bardai.* Journal, Bengal Asiatic Society, Vol. LV (1886), Pt. I. p. 5.

MŪSHANLĀL VIṢṢṢULĀL PAṆḌIT, PAṆḌIT,—*The Defence of Prithirāj Rāsā.* Benares, 1887. This is a reply to the preceding.

STĀM SUNDAR DĀS,—*Arrangement of the Chapters of the Prithirāj-Rāsō.* Indian Antiquary, Vol. XXXI (1902), p. 499.

See also 'Notice sur un Poème historique indien composé par Tchand Barde du xii<sup>e</sup> Siècle.' *Journal Asiatique*, II., i, (1828), p. 150.

CLINT, L.,—See Inshā Allāh Khān, called Inshā.

COUET, MAJOR HENRY,—See Ḥasan, Mir; Muḥammad Rafī; Sher 'Alī Afso.

DHRUVA-DĀS,—*Bhaktā-nāmāvalī* (a series of Lives of the Saints, in Braj Bhākhā), edited by Rādhā-kṛishṇa Dās in Nāgarī Panchāriṇī Grantha-mālā, No. 1. Benares (printed Allahabad), 1901. [The work was written early in the 17th century.]

EASTWICK, E. D.,—See Amman, Mir; Ḥafizū'd-dīn Aḥmad; Ikrūm 'Alī; Lallū Lāl; Maḡhar 'Alī Khān Wīlā.

FEER, L.,—See Kāzim 'Alī Jawān.

FORBES, DONCAN,—See Amman, Mir; Ḥaidar Baksh (Ḥaidari); Ikrūm 'Alī; Maḡhar 'Alī Khān Wīlā.

GARCIN DE TASSY, JOSEPH HÉLÉODORE,—See 'Abdu'l-lāh, Mir, called Miskin; Aḥmad Khān, Saiyid, C.S.I.; Amman, Mir; Ikrūm 'Alī; Muḥammad Taqī, Mir; Nihāl Chand (Lāhōri); Tahsinū'd-dīn; Waltū'l-lāh, Shāh.

GHULĀM AKBAR,—See Ḥafizū'd-dīn Aḥmad.

GHULĀM HAIDAR,—See Ikrūm 'Alī; Muḥammad Rafī.

GHULĀM MUḤAMMAD, MUNSHI,—See Maḡhar 'Alī Khān Wīlā.

GHULĀM QADIR,—See Ḥafizū'd-dīn Aḥmad.

GILCHRIST, J. H. B.,—See Amānata'l-lāh; Amman, Mir; Bahādur 'Alī, Mir; Ḥaidar Baksh (Ḥaidari); Kāzim 'Alī Jawān; Ḥasan, Mir; Nihāl Chand (Lāhōri); Sher 'Alī Afso.

GIRIDHAR GŪSWĀMI,—See Sūr Dās.

GRIERSON, G. A.,—See Bibhāri Lāl.

GROUSE, F. S.,—See Chand Bardai.

ḤAFIZŪ'D-DĪN AḤMAD,—*The Khirūd-Ufroz* (Khirūd-afroz), or *the Ayar Danish of Aboul Fuzl, translated into Hindoostanee, by Moolvee Shuekh Huffeez Ood-deen Akhud.* Calcutta, 1805 or 1803 (incomplete). *The Khirūd-Ufroz*; originally translated into the Hindoostanee Language, by Moolvee Huffeez ood-Deen Uḥmud, from the Uyar Danish, written by the celebrated Shuekh Ubool Fuzl, Prime Minister to the Illustrations Uḡbar, Emperor of Hindoostan. Revised, compared with the original Persian, and prepared for the Press, by Captain Th. Roebuck with the Assistance of Monlahee Kazim Ulee and Moonlahees Ghoolam Ukbar, Mirzāe Beg and Ghoolam Qadir. Calcutta, 1816. *Khirād-Afroz* (the Illuminator of the Understanding) by Maularf Ḥafizū'd-dīn. A new Edition of the Hindūstānī Text, carefully revised, with Notes, critical and explanatory: by Edward Eastwick, F.R.S., F.S.A., M.R.A.S., Professor of Hindūstānī at Haileybury College. Hertford, 1857. *The Khirūd-Ufroz*: translated from the Oordoo into English, and followed by a Vocabulary of the difficult Words and Phrases occurring in the text, by T. P. Maunel. (Only a portion of the Work has been translated.) Calcutta, 1861.

(N.B.—'Abū'l-lāzīl' Ayār-e Dānīsh is a simpler Persian version of Ḥusain ibn 'Alī al-Kāshifī's Anwār-e Suhailī.)

HAIDAR BAKSH (HAIDARI), SAIYID,—*Arāsh-e Mahāl.* Published by Munshī Qadratu'l-lāh. Calcutta, 1803. *Arasay Mehool.* A translation into the Hindoostanee Tongue of the celebrated Persian Tale entitled *Qusu, e Hatim Tai*, executed under the direction of John Dorthwick Gilchrist . . . by Saeed Hydrubax Hydre. Bombay, 1845. Many other editions in India. Among them one in the Nāgarī character, (Calcutta, (P) 1845), and one in the Gujarātī character (Bombay, 1877).

(N.D.—There is another, altogether different, Arāsh-e Mahāl, dealing with the history of India, by Sher 'Alī Afso.)

HAIDAR BAKSH (HAIDARI), SAIYID,—*Tota Kahanee.* A Translation into the Hindoostanee Tongue of the popular Persian Tales entitled *Toota Numu*, by Sneyud Hueer Buksh Hueeduree. Under the Superintendence of J. Gilchrist. Calcutta, 1804. (An edition of four pages of this work had previously appeared in 1802 in Gilchrist's *Hindes Manual*.) Other Editions: Calcutta, 1836; ib., 1839; Bombay, 1840; Madras, 1841; Bombay, 1844; Delhi, 1859; Cawnpore, 1864;



'*Gur'ka*'. Its value consists in its style, which, though pure and elegant Urdū and fully intelligible to the Musalmāns of Delhi and Lucknow, does not contain a single Persian word. On the other hand, it is equally free from the Sanskritisms of Pandits. The idiom (including the order of the words) is distinctly that of Urdū, not of Hindi. In this last respect, it differs from the work of Ayodhyā Siāgh Upādhyāy, in which the order of words is that usual in Hindi.

INSHĀ ALLĀH KHĀN, CALLED INSHĀ.—See also Section II.

ITTIQĀM'U'D-DĪN.—*Shigurf nāma-o Wilāyat, or Excellent Intelligence concerning Europe; being the Travels of Mirza Itca Moden in Great Britain and France. Translated from the original Persian Manuscript into Hindoostanee, with an English Version and Notes, by James Edward Alexander. London, 1827.*

JĀ'FAR SHARIF.—*Qānon-o-Islām, or the Customs of the Mussulmans of India; comprising a full and exact Account of their various Rites and Ceremonies . . . By Jaffar Shurreef, composed under the Direction of, and translated by G. A. Herklot. London, 1832.*

JARRETT, CAPT. H. S.—See Muḥammad Rafī.

KĀLĪ KRISHṆĀ, RĪJĀ.—See Mozhar 'Alī Khān Wilā.

KĀRĪM 'ALĪ JAWĀN (MĪRZĀ) AND LALLU LĀL.—*Singhasan Butteesee, or Anecdotes of the celebrated Bikramajest, . . . translated into Hindoostanee from the Brij-Bhākṣa of Soondar Kubeeshwar, by Meerza Kazim Ulee Jawan, and Shree Lalloo Lal Kab. Calcutta, 1805. Second Edition, Calcutta, 1816. Other Editions: Calcutta, 1839; Agrā, 1843; Bombay, 1854; Lucknow, 1862; Bonares, 1865; Lucknow, 1870; ib. same date; Delhi, 1875; Lucknow, 1877; Meerut, 1882. All the above are in the Nāgarī character. In the Gurmukhī character, Lahore, 1876. In the Persian character, Agrā, (?) 1866; Lucknow, (?) 1868.*

*Singhasan Buttisi Manẓum* (a metrical version), by Raḡ Lāl, alias Chaman. Cawnpore, 1869; ib., 1871.

Selections (in the Nāgarī character) in Vol. II. of Shakespear's *Muntakhabat-i-Hīndī*. See Section III.

*Singhasan Buttisi . . . translated into Hīndī, from the Sanskrit, by Lallaji Lāl Kabi . . . A new edition . . . with copious Notes by Syed Abdoolah. London, 1869.*

*A Throne of Thirty-two Images, or the Buttris Shinghasun. (Translated into English.) Calcutta, 1858.*

*Contes indiens. Les trente-deux Récits de Tréno (Batis-Sinhasan) ou les Marveilleux Exploits de Vikramaditya, traduits . . . par L. Feer. (Collections de Chansons et de Contes populaires, Vol. VI.) Paris, 1881.*

(Extracts from the S. B. in J. Vinson's *Manuel de la Langue Hindoustani*, pp. 150 and ff.) See Section II.

KĀRĪM 'ALĪ JAWĀN (MĪRZĀ).—*Sukuntala Natuk; being an Appendix to the English and Hindoostanee Dialogues [by J. B. Gilchrist], in the Universal Character. London, 1826. Another Edition, Lucknow, 1875. See Section II.*

KĀRĪM 'ALĪ JAWĀN (MĪRZĀ).—See Ittiqām'ud-dīn Ahmad; Muḥammad Rafī, commonly called Saundā; Muḥammad Taqī, Mir.

KEMPTON, M.—See Nazir Ahmad.

LAKSHMAN SĪKHĪ, RĪJĀ.—*Sakuntala or the Lost Ring; a Sanskrit Drama of Kalīdas, translated into Prose and Verse, with notes by Kufwar [Rājā] Lachman Sinha, Deputy Collector, N.-W. P. [pp. 95-175 of Śiva Prasad's Hindi Selections (1867)]. Another Edition, Bonares, 1897.*

*The Sakuntala in Hīndī. The Text of Kufwar Lachman Sikh critically edited, with grammatical, idiomatical, and exegetical Notes, by F. Pincott. London, 1876.*

LALLU LĀL.—*Prēm Sagar; or the History of Kriṣṇu, translated into Hīndee, by Shree Lalloo Lal Kab. Calcutta, 1803, 1805, 1810, 1825 (with Vocabulary), 1831 (edited by Yogadhyan Mīra), 1842, and many other editions in India. In the Gujarātī character, Bombay, 1854, (illustrated) 1862. The Prem Sagar; or the Ocean of Love, being a History of Kriṣṇ, according to the tenth Chapter of the Bhāgavat of Vyāsadev, translated into Hīndī from the Brij Bhākhā of Chaturbhuj Mīr, by Lallū Lāl, late Bhākhā Mānuṣī of the College of Fort William. A new edition with a Vocabulary, by Edward B. Eastwick, M.R.A.S. Hertford, 1851. Selections from the Prem Sagar . . . The Hīndī Text printed in the Roman Character, with a complete Vocabulary to the entire work. By J. F. Bancroft. Calcutta, 1875. Second Edition, 1880.*

Translations. *The Prem Sagar. Translated into English, by Capt. W. Hollings. Calcutta, 1848. Second Edition, 1867. Another, Allahabad, 1900. Prem Sagar; or the Ocean of Love.*



*Literally translated from the Hindi of Shri Lallu Lal Kab into English* By Edward B Eastwick, CB FRS, M R A S London, 1867

*Selections from the Prati Sagar and Bāgh o Bahār Translated into literal English with copious Notes* By Adnālī Khan Second Edition Calcutta 1861

LALLU LAL.—*Rajneeti* or *Tales exhibiting the moral Doctrines and the civil and military Policy of the Hinnoos Translated from the original Sanscrit of Narayan Pandit into Braj Bhaḥa* By Shree Lalloo Lal Kub Calcutta, 1809 Other Editions ib 1827, Agra, 1843 *Rajaneeti a Collection of Hindu Apologues with a Preface Notes, and supplementary Glossary* By F C H[all], Allahabad, 1851 Other Editions Lucknow, 1873, Calcutta, 1878 Third Edition, revised and published for the use of the Board of Examiners by the Rev Dr K M Banerjee and Lt Col (General Sir) A C Toker Calcutta, 1883

*Rajaneeti ya Pañch pākhyān* A Hindi Version by Bharava prasada, of the Braj Bhaḥa Text of L L Bombay 1854 Another Edition Bombay, 1866

*The Rajneeti or Tales exhibiting Hinnoos Translated literally from the Hindi of Shri Lallu Lal Kab, into English*, by J R A S Lowe Calcutta, 1853

*Analyses et Extraits du Rajneeti* By M Ed Lanccerou *Journal Asiatique* IV, xiii (1819), p 71

LALLU LAL.—*Mad'o Bilas Tale of Mad'o and Sulochan, in poetry (done into Hindi from the Sanscrit)*, by Lallu Ji Lal Kab: Agra, 1846 Other Editions Calcutta, 1908, Calcutta, (?) 1870 I have been unable to trace the earlier editions

LALLU LAL.—See Bibari Lal, Kazim Ali Jawan Mazhar Ali Khan Wili, Muhammad Taqi

LAL KAVI.—*The Chhattri Prakash a Biographical Account of Chhattri Sal, Raja of Boondell hund*, by Lal Kavi Edited by Captain W Price, Professor of Hindoo and Hindoostance in the College of Fort William Published under the authority of the General Committee of Public Instruction Calcutta 1829 Republished in the *Benares Nagari Praclarini Granth mala*, Benares, 1903 *History of the Boondelas*, by W R Pogson Calcutta 1828 (A translation of the Chhattri Prakash)

LANCEREAU, E.—See Lallu Lal, Mazhar 'Ali Khan Wili

LEES W NASSAU.—See Ikram 'Ali, Shcr 'Ali Afson

LOWE J R A S.—See Lallu Lal

MAHDI 'ALI KHAN.—See Nihal Chand (Lahori)

MANDEL F P.—See Hafizudin Ahmad, Ikram 'Ali

MAZHAR ALI KHAN WILK AND LALLU LAI.—*Batal Pachesse being a Collection of twenty five Stories related by the Demon Batal to the Raja Durumajee, translated into Hindoo-ance from the Brijbhaḥa of Soorit Kubeeshwar*, by Mazhar Ulee Khan Wili and Shree Lalloo Lal Kub Calcutta 1800 Other editions Calcutta, 1809, 1834 Agra 1843, Calcutta 1849, Indore 1849, Bombay, 1807, Calcutta 1860, Calcutta, 1870 Benares (illustrated) 1876, (?) Delhi, 1876 Also printed in Vol I of Price's *Hindoo and Hindoostance Selections* 1830 See Section III *The Batal Pachisi or Twenty five Tales of a Demon A new Edition of the Hindi Text, with each word expressed in the Hindustani Character immediately under the corresponding Word in the Nagari and with a perfectly literal English interlinear Translation, accompanied by a free translation in English at the foot of each page and explanatory Notes* by W B Barber Edited by D B Dextwick Hertford 1805 *Batal Pachisi: new and corrected Edition with a vocabulary of all the words occurring in the Text* by D Forbes London, 1807

*Batal Pachisi or the Twenty five Tales of Batal translated from the Brijbhaḥa into English* by Rajah Kalee Krishna Bahalur Calcutta, 1834 *The Batal Pachesse translated into English* by W Hollings Calcutta 1860 Another Edition ib 1800 Reprinted Allahabad 1900 *The Batal Pachisi translated from Dr Forbes's new and corrected Edition* by Ghulam Mohammad Munsal Bombay 1868 *Vikram and the Vampire or Tales of Hindu Devirry* Adapted (from the Batal Pachisi) by Sir Richard F Burton London 1870 Another (Memorial) Edit on edited by Isabel Burton London, 1893 [only eleven of the best tales translated] *The Batal Pachisi or Twenty five Tales of a Sprite* Translated from the Hindi Text of D Forbes by J Platts London 1871

*Extraits du Batal pachisi (traduits)* par M Ed Lanccerou *Journal Asiatique*, IV, xviii, xix (1815-2)

*Bibliothek orientlicher Varchen und Erählungen in deutscher Bearbeitung mit Einleitung* Aufmerksam und Nachweise I Bände en Batal Pachisi oder die funfund-wanzig Erzählungen des Damos: In deutscher Bearbeitung, etc By Hermann Oesterley Leipzig, 1873

- MICHAEL, J.—See *Ikrām 'Alī*
- MIRZA BEG.—See *Hafiz d dīn Ahmad*
- MOHANLAL VISHNULAL PANDYA PANDIT.—See *Chand Bardai*
- MUHAMMAD ABDU L-HALIM (SHARAR).—*Quowat e Intra-miya* Lucknow 1889  
*Shahid e Wafa* Lucknow, 1891, another Edition Lahore 1892, another Delhi 1896  
*Hasan Anjuman* Lahore, 1892  
*Mansur aur Mohana* Lahore, 1893 another Edition, Lucknow, 1898  
*Yakun l' a la aur Farjand* Lahore 1893  
*Dil kash* Sadhaura, 1896  
*Ziyad aur Halawa* Pt 1 Delhi, 1896 Pt I 2nd Edition, Lucknow 1896  
*Badrin' n nua li Musibat* Lucknow, 1897 Another Edition id, 1899  
*Ayām e 'Arab* Vol I Lucknow 1899  
*Durgah nandini* Translated from the Bengali of Bankim Chandra Lucknow, 1899  
*Far laus e Barin* Lucknow, 1899  
*Fāra Florinda* Lucknow 1899  
*Dil chasp* Delhi 1900  
*Dil-gudā* (a monthly literary magazine edited by Sharar The British Museum has Vol VI Lucknow 1899)
- MUHAMMAD ASHRAF ALI KHAN NASTIR.—See *Arabian Nights*
- MUHAMMAD ASLAM.—See *Muhammad Rafi*
- MUHAMMAD I AIZ.—See *Nihal Chand* (Lahōri)
- MUHAMMAD HAMID 'ALĪ KHĀN HAMID.—See *Arabian Nights*
- MUHAMMAD HUSAIN (ĀZĀD).—Besides the *Āb e Hayat* (Section I, note, and above) and the *Jinn* 'I-gard'id' (Section II, above), Āzād has also edited (Lahore, 1890) the *Dewan e Zauq* with a preface and notes
- MUHAMMAD HUSAIN (ĀZĀD).—*Darbār e Akbari* Collected and Edited by Siyyad Mumtāz Alī Lahore, 1898
- MUHAMMAD ISRAHIM (ZAUQ)—See *Muhammad Husain (Āzād)*
- MUHAMMAD RAFI, COMMONLY CALLED SAUDA.—*Intikhab e Kulliyat-e Souda* (spelt *Intikabi Cooliyat Souda*) or *Selections from the poetical Works of Rufeess oos Souda* by Moulavee Muhammad Usman and Kazim Ulee Juwan Calcutta 1810 Second Edition, revised and enlarged by Moulavee Golam Hyder Calcutta 1847 *Muntakhab e Musammat e Souda* Revised Edition by Captain H S Jarratt Calcutta, 1875 Another edition revised and edited by Lieut Col G S A R King Calcutta, 1903 *Selections from the Kulliyat or complete Works of Mir a Rafi oos Souda* literally translated by Major Henry Court Simla 1872 Editions of his complete works—*Kulliyat-e Souda*, *Poetical Works of Mirza Muhammad Rafi, (Souda)* Delhi, 1808 *Cawnpore*, 1872 1888
- MUHAMMAD RAMAZAN.—See *Nihal Chand* (Lahōri)
- MUHAMMAD LAQI KHAN CALLED FARAS.—*Laili Wajnu e Hawas* (The Story of the Loves of Laili and Majnun in verse) *Cawnpore*, 1814, *Calcutta* 1816, *Lucknow*, id, 1862, 1869, *Cawnpore* 1871, id 1892 id, 1885
- MUHAMMAD TAQI MIR.—*Kooliyat Meer Tugee* *The poems of Meer Mohummul Tugee comprising the whole of his numerous and celebrated Compositions in the Oortoo or poetical Language of Hindoostan*, edited by [Kazim 'Alī Jawan and other] learned Men and others attached to the (College of Fort William Calcutta, 1811 *Shooula e Ishq* (Shloka e Ishq) *The Flame of Love a Hindoostani Poem* by Meer Mohummul Tugee Edited by William Carmichael Smyth London, 1820 (This poem will also be found in Lallu Lal's *Lajuf e Hindi* See Section III) *Consils aux amateurs Postes Joome de Mir Tali, traduit del Hindoostani*, par M. Garnier de Tassy *Journ al Asiatique*, VII (1821), pp 300 and ff *Separate reprint Paris, 1826* *Consils a cettus poets* (translation of foregoing into Italian by Pugliesi Picco), Palermo, 1891 The Hindoostani text of this poem will be found on p 124 of J Vinton's *Manuel de la Langue Hindoostani* Paris, 1899 See Section II *Satire contre les Ignorants* (literal translation of original), by J Vinton in *Revue de Linguistique*, XXIV (1891), pp 101 and ff
- MUHAMMAD TAQI, MIR.—See *Lallu Lal*
- NASTIR.—See *Wali Muhammad*
- NASTIR AHMAD KHAN BANPUR.—*Mir an'ul arnis* (A Hindoostani Novel especially intended for women) *Cawnpore*, 1869, *Lucknow*, 1869, *Cawnpore*, 1875, *Bareilly* 1880, *Allahabad*,

1855 Delhi 1859 *The Bride's Mirror or Mir'at-ul-'Arus* *Et cetera in the Roman Character with a Vocabulary and Notes by G L Ward* London, 1859 *The Bride's Mirror, a Tale of Domestic Life in Delhi forty Years ago, translated from the Original Hindustani by G L Ward* London 1903

*Banatu n na sh* (A Tale of Indian Life,—a sequel to the preceding) Agri, 1868, *ib*, 1872, Cawnpore, 1879, Agri, 1898 Cawnpore 1882, *ib*, 1888

*Taubatu n nas h* (A novel on the importance of education and religious training) Agri, 1874 Cawnpore 1879 Allahabad 1880 Delhi, 1889, Lahore, 1895 *The Taubatu n nas h (Repentance of Nussook) of Maula: Hajj Na'ir Ahmad of Delhi* Edited with Notes as *Index* by M Kempson London 1886 Second Edition of the first five chapters, with annotations and vocabulary by the same London 1890

*The Repentance of Nussook* Translated from the original Hindustani by M Kempson London 1884

(Extract from the *Taubatu n nas h* in J Vinson's *Manuel de la Langue Hindoustani*, pp 120 and ff See Section II)

Nihal Chand (Lahori) and Sher Ali Afsoo,—(*Gul e Bakawals*, also called *Ma hab e 'Ishq*) *Gooli Bakawules, a Tale translated from the Persian into Hindoustani by Moonshes Nihal Chand*, under the superintendence of J Gilchrist Calcutta, 1804 *Muhab e Ishq, or the Gooli Bakawules written in the Oordoo Dialect by Moonshes Nihal Chand* and afterwards revised by Meer Sher Ulee Ufsoo Second Edition Revised by T Roebuck Calcutta 1815 Another Edition edited by Muhammad Iqbal and Muhammad Hammad Calcutta, 1827 Another Edition Calcutta 1832 *Muhab e Ash'af Translation into the Hindoostanee Tongue of the popular Persian Tale, entitled Goolas Bukawley*, by Moonsey Beehalchund Lahoree, under the superintendence (sic) of John Gilchrist Sixth Edition Bombay, 1843 Other editions Calcutta 1846, Lucknow, 1848, Bombay, 1850 (in one volume with *Mahdi Ali Khan's Ihsaf Zulaykha* and *Mir Hasan's Shirin bayan*), Cawnpore, 1851, Delhi 1852, Cawnpore 1859, *ib*, 1869, Delhi 1872 (in the Nagari character), *ib*, 1873 (with illustrations) *ib* 1887 (Nagari character) Cawnpore, 1875, Lucknow, 1875, *ib*, same year Cawnpore 1876 Delhi, 1876, Cawnpore 1877 (illustrated), *ib*, 1879, Delhi, 1879, Madras 1879 Delhi 1881 (illustrated), Benares (?) 1887 Cawnpore 1889

Extracts from the *Gooli Bakawules* are in Vol II of *Price's Hindes and Hindoostanee Selections* See Section III

A translation into English by Isaac R P Anderson was published in Delhi in 1851 I have not seen it

*Abrege du Roman hindoustani intitulé La Rose de Bakawals Journal Asiatique* II, xvi (1835) pp 193 and 338 Separate reprint par V Garcin de Tassy Paris 1835 *La Doctrine de l'Amour ou Taj ul-muluk et Bakawals Roman de Philosophie religieuse, par Nihal Chand de Delhi* (sic) traduit de l'Hindoustani par M Garcin de Tassy Paris (in *Revue de l'Orient*), 1838

Extracts from the *Gooli Bakawules* are in Vol II of *Price's Hindes and Hindoostanee Selections* See Section III

A translation into English by Isaac R P Anderson was published in Delhi in 1851 I have not seen it

*Abrege du Roman hindoustani intitulé La Rose de Bakawals Journal Asiatique* II, xvi (1835) pp 193 and 338 Separate reprint par V Garcin de Tassy Paris 1835 *La Doctrine de l'Amour ou Taj ul-muluk et Bakawals Roman de Philosophie religieuse, par Nihal Chand de Delhi* (sic) traduit de l'Hindoustani par M Garcin de Tassy Paris (in *Revue de l'Orient*), 1838

OESTERLY HERMAN—See Mazhar Ali Khan Wala

PARAMANANDA PANDIT—See Bihari Lal

PICO PUGLIESE,—See Muhammad Taqi Mir

PICOTT, FREDERIC,—See Arabian Nights Lakshman Singh Raja

PLATTS, JOHN—See Ibrahim Ali Mazhar 'Ali Khan Wala

POGSON, W R—See Lal Kavi

PRICE, CAPT WILLIAM—See Amman Mir Bahadur Ali, Mir Lal Kavi, Mazhar 'Ali Khan Wala, Nihal Chand (Lahori) Sher 'Ali Afsoo

PIARE LAL PANDIT,—See Arabian Nights

RAJAB 'ALI BEG SUPUR, MIRZA,—See Arabian Nights

RANG LAL (CHAMAN),—See Kazim Ali Jawri

RANKING, LIEUT COL G S A—See Hasan Mir, Muhammad Rafi

RATAN NATH DAF PANDIT, (SARSHAR),—*Shamsu* *rahi* Cawnpore, 1879

*Fanoos e A'ad* (A Story reprinted from the *Asanah al-Jalil*) Part I Lucknow, 1880 2nd Edition, Pts II IV Lucknow, 1887 3rd Edition (4 Pts), Cawnpore, 1889 91

*Huqulun* 2nd Edition Lucknow, 1890

*Sav e Khusar* Lucknow, 1890

Besides the above Novels, Ratan Nath has written translations of (1) 'Don Quixote' under the title of *Khudas Faular* 2 Pts Lucknow, 1894 (2) 'Russia' by Sir D M Wallace,

under the title of *Tarikh e Resalya* Lucknow, 1887 And (3) 'Letters from High Latitudes,' by the Dal of Duffour Lucknow, 1858

RIEU, DR CHARLES.—See Ikram 'Ali

ROEBUCK, CAPT THOMAS.—See Amman, Mir Hafiza'd din Ahmad, Nihal Chand (Lahora)

SADAL MISRA,—*Chandranate* Benares, 1901, Nagari Pracharini Sabha Granth-mala No 2 [A translation of the Nasal etopakhya made in 1803 S M was a contemporary of Lallu Lal at the College of Fort William He wrote several Hindi works, but this appears to be the only one that has been printed It is a translation of the Sanskrit *Nasiketopakhya*]

SAIYID HUBAIN, MUNSIF.—See Ikram 'Ali

SARDAR.—See Sui Day

SARSHID.—See Ratan Nath Dar, Pandit

SAUDA.—See Muhammad Rafi'

SHADI LAL CHAMAN.—See Arabian Nights

SHAKESPEAR, JOHN.—See Karam 'Ali Jannān, Shikr 'Ali Afsos

SHANU D-DIN AHMAD, MUNSIF.—See Arabian Nights

SHARAF.—See Muhammad 'Abdu' hālim

SHER 'ALI AFSOS, MIR.—*Bagh e Udu, the Rose Garden of Hindoostan translated from Shykh Sadee s original Nursery or Persian Goolistan of Sheera, by Meer Shee Ulee Afsos* under the direction and superintendence of John Gilchrist Calcutta 1802 Other Editions Calcutta, 1808, Madras 1811, Bombay, 1846, Delhi, 1848, Bombay 1851 (without prefatory matter)

SHER 'ALI AFSOS, MIR.—*Arash e mahfil, being a History in the Hindoostanee Language of the Hindoo Princes of Dhhlee from Joodishtur to Pithoura Compiled from the Khoolasatool Hind [of Sujan Ray] and other Authorities by Meer Shee Ulee Afsos* Calcutta 1808 [Other Editions Calcutta 1818, Lahore, 1867, Lucknow, 1870 The *Arash e mahfil*, printed for the use of the junior Members of Her Majesty's Indian Civil Services Third Edition 1891 and corrected by W Nassau Lees Calcutta, 1868

Selections from this work will be found in Shakespear's *Muntaḥabat e Hindi* (1817) and in Price's *Hindoe and Hindoostanee Selections* (1830) See Section III

The *Arash e mahfil*, or the Ornament of the Assembly, literally translated from the Oordoo by M H Coart Allahabad, 1871, Second Edition, Calcutta 1882

*Arash e Mahfil or Assemblage of Ornament* (शु) Ten Sections of a Description of India, being the most interesting Partion of J Shakespear's *Muntaḥabat e Hindi* Translated from the Hindoostanee and accompanied with Notes, explanatory and grammatical, by N L Bonmohel Dublin, 1817

*Quelque Langues sur les Sciences des Indes, extraites de l'Arash e Mahfil, de Mir Oher Aly Afsos, et traduites de l'Hindoustani, par M Garcin de Tassy* Journal Asiatique, IX (1826), pp 97 and ff

*Quelque Langues sur les Truets et les Fleurs de l'Hindostan, extraites de l'Arash e Mahfil, ou Statistique et Histoire de l'Hindostan par Mir Oher Aly-Afsos et traduite de l'Hindoustani, par M Garcin de Tassy* Journal Asiatique XI (1827), pp 91 and ff

*Histoire du Règne des Pandavas dans l'Hindoustani, traduite du Texte hindoustani de l'Arash-e-Mahfil de Mir Oher : Ali Afsos* Par M l'Abbe Bertrand Journal Asiatique, III, xiv, 1842, pp 71 and ff

*Histoire des Rois de l'Hindoustani après les Pandavas, traduite du Texte Hindoustani de Mir Oher : Ali Afsos* By the same *Id*, IV, iii, 1844, pp 101 and ff, 229 and ff, 351 and ff Note—There is another and altogether different *Arash e Mahfil* by Haidar Baksh Haidari, which deals with the Story of Hatim Tai The two works have often been confounded

SHER 'ALI AFSOS, MIR.—See Haidar Bahāsh (Haidari), Nihal Chand (Lahora)

SEATTA, RAVI S.—See Inghu Allāh Khan, called Inghā

SMALL, G.—See Haidar Baksh (Haidari)

SMITH, L F.—See Amman, Mir

SMYTH, WILLIAM CARRINGTON.—See Muhammad Taqi, Mir

SUDA KATI.—*Sujan chāstira* (an account of the wars of Sujan Singh of Bharatpur), edited by Rudhā-  
I pithna Das, in Nagari Pracharini Sabha Granth mala No 3 Benares (printed Allahabad), 1902. [Sujan Singh, also known as Sirey Mall, died in 1761]

- SUR DAS** — *Sur sagar* Lucknow 1864 Agriā 1876 Lucknow, 1880  
*Drishtikāṭī*, Lucknow, 1890 (with the commentary of Sardar called *Salistālahārī*), Benares, 1869 (with a commentary by Giridhar Goswami) Patna 1889 (with a commentary by Hariś chandra)  
 Many editions of portions of the *Sur sagar* have appeared in India
- SYAMAL DAS KAVIRAJ**,—See Cl and Baidai
- TASSY** TASSY D'ASSY — *Quatre de Kamrup o Kala Les Aventures de Kaviraj par Talcin ud din, publiées en Hindoustan*, par M Garcin de Tassy Paris, 1836  
*Les Aventures de Kamrup, texte hindoustan romanisé d'après l'Édition de M Garcin de Tassy*, par M l'Abbe Bertrand Paris 1859  
*Vocabulaire hindoustan français pour le Texte des Aventures de Kamrup*, par MM Garcin de Tassy et l'Abbe Bertrand Paris, 1857  
*Les Aventures de Kamrup, par Talcin addin traduite de l'Hindoustan* par M Garcin de Tassy Paris printed under the auspices of the Oriental Translation Committee of Great Britain and Ireland, 1834
- TOP, COL JAMES**—See Chand Borda
- TOKEE LIEUT COL (GENERAL SIR) A C**—See Lallu Lal
- TOLBOFT T W H**,—See Arabian Nights
- TOTARAH SHĀTAR**,—See Arabian Nights
- VISSON J**—See Amman Mir, Kazim 'Alī Jawān Muhammad Taqī, Mīr, Nazir Ahmad
- WALI MUHAMMAD**, usually known as NAZIR—*Kulliyāt, or Complete Works* Lucknow, 1870, Delhi, 1877 *Banjara Nama* (contains 10 poems viz., *Banjara Nama* of the Story of the Grain merchant, and *Achār chūhō kā* or Pickled Rats) Lucknow, (?) 1860 *Banjara Nama* and *Motī: Nama* Lucknow 1874 *Giri band e Na'ir* (a collection of short poems, of which the principal is the *Jogs Nama*) Agra (?) 1860 *Laili Majnun e Na'ir* (the Romance of Laili and Majnun in verse) Cawnpore, 1866 Delhi, 1873 *MuntaḥLab e Na'ir* (selections from his poems) Cawnpore 1863 Bombay, 1880
- WALI L LAB, SHAH**, usually known as WALLI,—*Diwan: Wals* Les Oeuvres de Wali publiées en l'Indoustan par M Garcin de Tassy Paris 1834 Another edition Lucknow, 1878 *Les Oeuvres de Wali Traduction et Notes* par M Garcin de Tassy Paris, 1836
- WARD, G E**,—See Alī Husein and Nazir Ahmad
- WILA**—See Nazhar 'Alī Kh in Wila
- WILLIAMS MONIER**—See Amman Mir
- YOGA DEYAN MISRA**,—See Lallu Lal
- ZAUQ**—See Muhammad Ibrahim

## SECTION IV—APPENDIX

## Early Translations of the Scriptures

- SCHULTZE, BENJ AND CALLEBERG J**—The first four Chapters of Genesis in Hindūstan: Translated by Schultze and published by Callenberg Halle, 1745 46 Daniel by the same, Halle 1748
- SCHULTZE BENJ AND CALLEBERG, J**—*Évangélistes in Lucae in Linguam indostanicam translatus: a cura plur retorendo Benjar: Schult in angelico in India Usque natio, edidit D Jo Henr Callenberg* Halae Saxonium 1749 The same 1758  
*Acta Apostolorum*, in Linguam, etc Halae Sax, 1849  
*Epistol: Jacobi* in Linguam, etc Halae Sax 1750  
*Mares Evangelium*, in Linguam, etc Halae Sax 1758  
*Évangélist: Johannis*, in Linguam, etc Halae Sax 1758  
*Johannis Apocalypsis* in Linguam, etc Halae 1758  
*Notum Testamentum*, in Linguam, etc Halae 1758
- HUNTER, WILL**,—*The New Testament of Jesus Christ translated into the Hindoostance Language by Mir a Mohummad Futru and other learned Natives of the College of Fort William revised and compared with the Original Greek by Will Hunter* Calcutta 1800
- SERAMPORE MISSIONARIES (A. O. S.)**—*The New Testament of Our Lord and Saviour Jesus Christ, translated into the Hindoostance Language from the Original Greek* By the Missionaries of Serampore, Serampore 1811 [This is rather Hindi]  
*Diwan Li Pōhri* (the whole Bible) Serampore 1811, 1816 1819 5 Vols translated into Binj Bhatta  
**SERAMPORE MISSIONARIES (A. O. S.)**—*The Gospels* Serampore, 1822 *The New Testament* 1827

- SERAMPORE MISSIONARIES (ANON.),—The New Testament translated into Kannaḍi Serampore, 1822.
- MARTYN, THE REV. H.,—*The New Testament of Our Lord and Saviour Jesus Christ, translated into the Hindoostanee Language from the original Greek, by the Rev. H. Martyn, and afterwards carefully revised with the assistance of Mirza Fitril and other learned Natives* For the British and Foreign Bible Society. Serampore, 1814 Persian character.  
The same Nāgari character. Calcutta, 1817.  
The same. Persian character. London, 1819.
- CHAMBERLAIN, J.,—The four Gospels, translated into the Hindi Language. Serampore, 1820 Acts to I. Corinthians, 1823. All these in Nāgari type. The four Gospels in Kaithi type. Serampore, 1823.
- THOMPSON, REV. J. T.,—The four Gospels translated into Hindi, Serampore, 1826. Psalms, &c, 1836. Both in Nāgari.
- BOWLEY, THE REV. WILLIAM,—*The New Testament of Our Lord and Saviour Jesus Christ, altered from Martyn's Oordoo translation into the Hindūee language by the Rev William Bowley, under the patronage of the Calcutta Auxiliary Bible Society.* Calcutta, First three Gospels, 1818-19, Fourth Gospel, 1820; Acts, 1822, Entire New Testament, 1826, an edition of the four Gospels, Calcutta, 1826, in the Kaithi character.
-

## HINDOSTANI

It sh<sup>o</sup> r<sup>o</sup> podantry—nay a miscron pt on of the laws wh ch gov rn la g<sup>o</sup> nge as v l v ng or, in sm to deep se p<sup>o</sup> thy and apt colloqu alisms and e en slang In order to rema n healthy and g<sup>o</sup> rous v l tery language must be rooted in the sol of a cop ons v r<sup>o</sup> ncular from which it can extract and ass m late by a cl em s<sup>o</sup> t<sup>o</sup> r<sup>o</sup> tself whatever nourish me t t requ re It must keep in touch wtl l fe in the broadest acceptat on of the word and l fe at certa n levels ober n, a p<sup>o</sup> chological law wh ch must mply be accepted as one of the etnd t ions of t<sup>o</sup> e problem w ll always express t If in d alect provincial m slang —W A<sup>o</sup> ch<sup>o</sup> r in the *Pall Mall Maga e* for October 1899

As a d<sup>o</sup> rlect of Western Hindi Hindostani presents itself under several forms These may first of all be considered under two heads, viz Vernacular Hindostani and the Literary Hindostani founded thereon Vernacular Hindostani is the language of the Upper Gangetic Doab and of Western Rohilkhand Literary Hindostani is the polite speech of India generally, and may be t<sup>o</sup> ken as the vernacular of educated Musalmans throughout northern India, and of all Musalmans south of the Ar<sup>o</sup> b<sup>o</sup> da Being derived from, and still having its roots in, vernacular Hindostani, it would be more logical to treat the latter first, but considerations of convenience lead us to reverse the process Literary Hindostani is so widely known, and of such impo<sup>o</sup> tance, that it must necessarily be taken as the standard dialect of Western Hindi Its grammar and its various standards of literary style are fixed and present a suitable form with which to compare the different vernaculars on which it is based, or to which it is related I therefore commence by describing Literary Hindostani

The following is the approximate number of speakers of the two main divisions of Hindostani—the vernacular, and the literary form of speech—

Vernacular Hindostani	5 282 733
Literary Hindostani	11 850 436
<b>Total</b>	<b>16 633 169</b>

### Literary Hindostani<sup>1</sup> Urdu, and Hindi

The word Hindostan is Persian by origin, and means literally 'the country of the Hindos or Hindus' By it Indian writers connote the county between the Punjab on the west, Bengal on the east the Himalayas on the north and the Vindhya on the south It includes the

<sup>1</sup> The am<sup>o</sup> Hindostani no Hindani v<sup>o</sup> con monly written All the early European writers spelt it correctly v<sup>o</sup> t<sup>o</sup> n s<sup>o</sup> Th<sup>o</sup> wo d rhyms s<sup>o</sup> n P<sup>o</sup> r<sup>o</sup> an l Urdu poetry w<sup>o</sup> th *lustan* and *do tan* and the ovel of the second syllable s<sup>o</sup> qu n l v<sup>o</sup> n t<sup>o</sup> e ntl wo l now v<sup>o</sup> generally p<sup>o</sup> nounced *Hind* who ld correctly be *H n lo* and s<sup>o</sup> often to be h<sup>o</sup> I un d n lnd a (w<sup>o</sup> r<sup>o</sup> tle l t<sup>o</sup> net on b<sup>o</sup> t<sup>o</sup> w<sup>o</sup> n and o<sup>o</sup> lost in Er<sup>o</sup> n st l l sur r<sup>o</sup> es) by accurate rec<sup>o</sup> t<sup>o</sup> s of P<sup>o</sup> r<sup>o</sup> p<sup>o</sup> H d<sup>o</sup> r p<sup>o</sup> e s n t<sup>o</sup> an e l r<sup>o</sup> H d<sup>o</sup> n<sup>o</sup> be ng the modern Pers<sup>o</sup> an for t<sup>o</sup> e anc ent *Hendava* s<sup>o</sup> e v<sup>o</sup> dweller in t<sup>o</sup> v<sup>o</sup> t<sup>o</sup> r<sup>o</sup> of th<sup>o</sup> *hap a d n l* (San kr t *sapta s ndi a*) or s<sup>o</sup> e r<sup>o</sup> e s<sup>o</sup> now called t<sup>o</sup> l the om s<sup>o</sup> on of two (probably l<sup>o</sup> s<sup>o</sup> s<sup>o</sup> s<sup>o</sup> v<sup>o</sup> l l d<sup>o</sup> p<sup>o</sup> s<sup>o</sup> w<sup>o</sup> at or G<sup>o</sup> l<sup>o</sup> t<sup>o</sup> l l anj<sup>o</sup> b<sup>o</sup> See Lyall *Sketch of the Hindia* : *Lang age* p<sup>o</sup> l S<sup>o</sup> r<sup>o</sup> l<sup>o</sup> s<sup>o</sup> v<sup>o</sup> l l l d<sup>o</sup> m<sup>o</sup> y<sup>o</sup> c<sup>o</sup> t<sup>o</sup> n to the follo<sup>o</sup> n e rec<sup>o</sup> b<sup>o</sup> s<sup>o</sup> ad *Bo tan* (ed G<sup>o</sup> r<sup>o</sup> l<sup>o</sup> V<sup>o</sup> g<sup>o</sup> l d<sup>o</sup> mah 1<sup>o</sup>) —

گل اردو ہندی سہی

سہی و لعل ہندی

e s<sup>o</sup> l<sup>o</sup> r<sup>o</sup> v<sup>o</sup> t<sup>o</sup> r<sup>o</sup> c<sup>o</sup> l<sup>o</sup> r<sup>o</sup> s<sup>o</sup> to the v<sup>o</sup> r<sup>o</sup> n and pepp<sup>o</sup> r to Ind<sup>o</sup> s<sup>o</sup> e<sup>o</sup> he has b<sup>o</sup> ought coils to Newcas<sup>o</sup> le

ancient *Madhyadeśa* or Midland of Sanskrit geography, but extends far beyond it to the east<sup>1</sup>

The word Hindostani<sup>2</sup> was coined under European influence and means the language of Hindostan. It thus connotes much more than it literally signifies, for besides Hindostani three other languages Bihari, Eastern Hindi, and Rajasthani are spoken in Hindostan a tract inhabited by about ninety millions of people and as large as Germany, France and Spain combined. Even in the tract in which Western Hindi is vernacular and of which Hindostani may be considered as the standard literary dialect it is only spoken as a general vernacular in a comparatively small area in the north western corner.

The earliest writers on India (such as Tavernier and Ptolemy) called the current language of India 'Indostan'. In the early part of the eighteenth century writers alluded in Latin to the *Lingua Indostanica* *Hindustanica*, or *Hindostanica*. The earliest English writers in India called the language 'Moors' and it appears to be Gilchrist who about 1787 first coined the word 'Hindostani' or as he spelt it Hindoo-stance.

Later-day Hindostani, as distinct from vernacular Hindostani is current in various forms, as the language of polite society, and as a *lingua franca* over the whole of India proper. It is also a language of literature, both poetical and prose.

As most of those who possess the power of speaking it use it as a second language, in addition to their own vernaculars, it is impossible to give more than an approximate number of the speakers amongst whom it is current. It is true that especially in the larger cities the Urdu form of Hindostani is the only vernacular of educated Muslims but no figures are available for distinguishing these from the large number of people who are bilingual. Only for the Delhi form of Hindostani are approximately correct figures available.

The following table shows province by province, the best estimate which I can put together of the number of people who speak Later-day Hindostani, in some form, or other, by preference. I exclude from it the speakers of Vernacular Hindostani who inhabit the Upper Doab and West Rohilkhand, and also all speakers of other dialects of Western Hindi such as Bundeli, Kanjuri, Bhoj, or Banguru. The figures for Delhi are given as a total, the details being given later on, province by province when we come to consider that form of speech more particularly. The figures for Assam, Bengal, the United Provinces, Rajputana, Central India, Ajmer-Merwara and Kashmir, are estimates based on returns supplied for the Survey. The others are based on the Census figures for 1891, after making the necessary adjustments.

In Bombay, I have taken the Hindostani of Gujarat and Sindh as Later-day Hindostani, and that of the rest of the presidency as Delhi.

<sup>1</sup> The eastern limit of the *Madhyadeśa* was what is now Allahabad.

<sup>2</sup> See, e.g. No. 1777 in *Listed and Classified of the Hindostani Language*. For fuller particulars on this subject see the Bibliography ante.



Table showing the estimated number of speakers of Literary Hindostani in the various Provinces of India

Province	Estimated number of speakers
Assam	32 290
Bengal	1 825 372
Bihar	4 000
Bombay—	
Gujarat	101 191
Sind	18 000
	119 200
Baroda	83 694 <sup>1</sup>
Central Provinces	50 256
Punjab	1 320 601
United Provinces	3 859 291
Baroda	11 026
Mysore	25 534
Rajputana Central India and Ajmere Merwara	329 000
Kashmir	800
Add figures for Dakhn	3 654 172
<b>TOTAL</b>	<b>11 350 430</b>

As already stated Literary Hindostani is based on the vernacular Hindostani spoken in the Upper Doab and in Western Rohilkhand. It grew up as a *lingua franca* in the polyglot bazaar attached to the Delhi court and was carried everywhere in India by the lieutenants of the Mughul Empire. Since then its seat has been secure. It has been adopted as the language which every follower of Islam (the religion of the Emperors) speaks if he can, and its simple grammar and enormous vocabulary have rendered it able to fill the need which has always been felt in such a polyglot tract as India for a *lingua franca*. It has also received in at least two of its forms considerable literary cultivation.

It has several recognised varieties amongst which may be mentioned Urdu, Rekht, Dakhni and Hindi. Urdu is that form of Hindostani which is written in the Persian character, and which makes

Urdu

<sup>1</sup> Most of these are probably speakers of Dakhni but no certain information is available.

<sup>2</sup> It will be noted that this account of Hindostani and its origin differs widely from that which has been given thereto by most authors (including the present writer) which was based on Mr. Anstey's preface to the *Begh o Bahar*. According to him Urdu was a mongrel mixture of the languages of the various tribes who flocked to the Delhi bazaar. The explanation given above was first put forward by Sir Charles Lyall in the year 1890 and the *King's College Survey* has shown the entire correctness of his view. Hindostani is simply the vernacular of the Upper Doab and Western Rohilkhand on which a certain amount of literary polish has been bestowed and from which a few rustic idioms have been excluded.

a free use of Persian (including Arabic) words in its vocabulary. The name is said to be derived from the *Udud-e-Mualla* or royal military bazaar outside the Delhi palace. It is spoken chiefly in the towns of Western Hindostan by Musalmans and by Hindus who have fallen under the influence of Persian culture. Persian vocables are, it is true, employed in every form of Hindostani. Such have been admitted to full citizenship even in the rustic dialects or in the elegant Hindi of modern writers like Harishchandra of Benares. To object to their use would be affected purism just as would be the avoidance of the use of all words of Latin derivation in English. But in what is known as High Urdu the use of Persian words is carried to almost incredible extremes. In writings of this class we find whole sentences in which the only Indian thing is the grammar, and with nothing but Persian words from beginning to end. It is curious, however, that this extreme Persianisation of Hindostani is not as Sir Charles Lyall rightly points out, the work of conquerors ignorant of the tongue of the people. On the contrary, the Urdu language took its rise in the efforts of the ever pliable Hindu to assimilate the language of his rulers. Its authors were Kayasths and Khatriis employed in the administration and acquainted with Persian, not Persians or Persianised Turks, who for many centuries used only their own language for literary purposes.<sup>1</sup> To these is due the idea of employing the Persian character for their vernacular speech, and the consequent preference for words to which that character is native. 'Persian is now no foreign idiom in India and though its excessive use is repugnant to good taste, it would be a foolish purism and a political mistake to attempt (as some have attempted) to eliminate it from the Hindu literature of the day.' I have made this quotation from Sir Charles Lyall's work in order to show what an accomplished scholar has to say on one side of a much debated question. That the general principle which he has enunciated is the correct one I think no one will dispute. Once a word has become domesticated in Hindostani no one has any right to object to its use whatever its origin may be, and opinions will only differ as to what words have received the right of citizenship and what have not. This after all, is a question of style, and in Hindostani, as in English, there are styles and styles. For myself, I far prefer the Hindostani from which words whose citizenship is in any way doubtful are excluded, but that I freely admit, is a matter of taste.

**Rekhta** (i.e. 'scattered' or 'crumbled') is the form which Urdu takes when used for poetry. The name is derived from the manner in which Persian words are 'scattered' through it. When poems are written in the special dialect used by women, which has a vocabulary of its own, it is known as **Rekhti**.

**Dakhini**<sup>2</sup> is the form of Hindostani used by Musalmans in the Deccan. Like Urdu it is written in the Persian character, but is much more free from Persianisation. It uses grammatical forms (such as

<sup>1</sup> English has been introduced into Bengal in the same way by the English. When these gentlemen talk among themselves in Bengali, sometimes every second word is English. Once in Monghyr I overheard one Babu say to another, 'o d r elimitic constat oner ya ya atil lenlity. A nri o lorse do tor o o sad to m abo t a do, hel i g l is wound. K ita ka al va bal ut ant sept e la a d Mr Grmlamo Boley has l eard o o P nyab d at at say to another.' contentually exact at no know.

<sup>2</sup> It is hardly necessary to point out that much of the preceding account of Urdu is based on Sir Charles Lyall's *Sketch of the Hindustani Language*.

<sup>3</sup> Dakhini is separately described on pp. 58 and 59.

mere *lo* for *mayh lo*) which are common in rustic parts of Northern India but which are not found in the literary dialect and in the Southern Decan it does not use the agent case with *ne* before transitive verbs in the past tense which is a characteristic feature of all the dialects of Western Hindostan

The word 'Hindi' is used in several different meanings. It is a Persian not an Indian word and properly signifies a native of India as distinguished from a Hindu or non-Muslim Indian

H ndi

Thus Amir Khusrau says 'whatever live Hindu fell into the King's hands was pounded to death under the feet of elephants. The Muslims who were Hindus had their lives spared. In this sense (and in this way it is still used by natives) Bengali and Marathi are as much Hindi as the language of the Doab. On the other hand Europeans use the word in two mutually contradictory senses: sometimes to indicate the Sanskritised or at least the non-Persianised form of Hindostani which is employed as a literary form of speech by Hindus and which is usually written in the Nagari character and sometimes loosely to indicate all the rural dialects spoken between Bengal proper and the Panjab. In the present pages I use it only in the former sense. This Hindi therefore or as it is sometimes called High Hindi is the prose literary language of the Hindus of Upper India who do not employ Urdu. It is of modern origin having been introduced under English influence at the commencement of the last century. Up till then when a Hindu wrote prose and did not use Urdu he wrote in his own local dialect Awadhi Bundeli Bija Bhakhri or what not. Lallu Lal under the inspiration of Dr Ghalib changed all this by writing the well known *Pich Sagri* a work which was so far as the prose portions went practically written in Urdu, with Indo-Aryan words substituted wherever a writer in that form of speech would use Persian ones. It was thus an automatic revision to the actual vernacular of the Upper Doab. The course of this novel experiment was successful from the start. The subject of the first book written in it attracted the attention of all good Hindus and the author's style musical and rhythmical as the Arabic *saq* pleased their ears. Then the language fulfilled a want. It gave a *lingua franca* to the Hindus. It enabled men of widely different provinces to converse with each other without having recourse to the (to them) unclear words of the Muslims. It was easily intelligible everywhere for its grammar was that of the language which every Hindu had to use in his business relations with Government officials and its vocabulary was the common property of all the Sanskritic languages of Northern India. Moreover very little prose excepting commentaries and the like had been written in any modern Indian vernacular before. Literature had almost entirely confined itself to verse. Hence the language of the *Pich Sagri* became naturally enough the standard of Hindu prose all over Hindostan from Bengal to the Panjab and has held its place as such to the present day. Now a days no Hindu of Upper India dreams of writing in any language but Hindi or Urdu when he is writing prose, but when he takes to verse he at once adopts one of the old national dialects such as the Awadhi of Tulsidas or the Bija Bhakhri of the blind bard of Agra. Only of very late years have attempts been made to write poems in Hindi with in the opinion of the present writer but moderate success. Since Lallu Lal's time Hindi has developed for itself certain rules of style which differentiate it from Urdu the principal ones relating to the order of words which is much less free than in that form of Hindostani. It has also of late

years fallen under the fatal spell of Sanskrit and is showing signs of becoming in the hands of Pandits and under the encouragement of some European writers who have learned Hindi through Sanskrit is debased as literary Bengali without the same excuse Hindi has so copious a vocabulary of its own a vocabulary rooted in the very beings of the sturdy peasants upon whose language it is based that nine tenths of the Sanskrit words which one meets in most modern Hindi books are useless and unintelligible excrescences. The employment of Sanskrit words is supposed to add dignity to the style. One might as well say that a graceful girl of eighteen gained in dignity by masquerading in the furbelows of her great grandmother. Some enlightened native scholars are struggling hard without displaying an affected punism against this too easily acquired infection, and we may hope that their efforts will meet with the encouragement which they deserve.

We may now define the three main varieties of Hindostani as follows — Hindostani is primarily the language of the Upper Gangetic Doab and is also the *lingua franca* of India capable of being written in both Persian and Devanagari characters and without punism avoiding like the excessive use of either Persian or Sanskrit words when employed for literature. The name Urdu can then be confined to that special variety of Hindostani in which Persian words are of frequent occurrence and which hence can only be written in the Persian character and similarly Hindi can be confined to the form of Hindostani in which Sanskrit words abound and which hence can only be written in the Devanagari character. These are the definitions which were proposed by the late Mr. Growse and they have the advantage of being intelligible while at the same time they do not overlap. Hitherto all the three words have been very loosely employed. I usually use Eastern Hindi to connote the group of intermediate dialects of which Awadhi is the chief and 'Western Hindi' to connote the group of dialects of which Brij Bihari and Hindostani (in its different phases) are the best known.

As a literary language the earliest specimens of Hindostani are in Urdu or rather Rekhta for they were poetical works. Its cultivation began in the Deccan at the end of the 16th century and it received a definite standard of form a hundred years later principally at the hand of Wali of Auranabad commonly called the Father of Rekhta. The example of Wali was quickly followed at Delhi where a school of poets took its rise of which the most brilliant members were Sauda (d. 1780, the author of the famous satires) and Mir Asad (d. 1810). Another school (almost equally celebrated) arose in Lucknow during the troubled time at Delhi in the middle of the 18th century. The great difference between the poetry of Urdu and that written in the various dialects of Eastern or Western Hindi lies in the system of prosody. In the former the prosody is that of the Persian language while in the latter it is the altogether opposite indigenous system of India. Moreover the former is entirely based on Persian models of composition, which are quite different from the older works from which the native literature took its origin. Urdu prose came into existence as a literary medium at the beginning of the 17th century in Calcutta. Like Hindi prose it was due to English influence and to the need of text books in both forms of Hindostani for the College of Lord William. The B. G. B. of Mr. Ammon

and the *Khuad Afroz* of Hafizuddin Ahmad are familiar examples of the style of these works in Urdu, as the already mentioned *Dem Sagar* written by Lallu Lal is an example of those in Hindi. Since then both Urdu and Hindi prose have had a prosperous course, and it is unnecessary to dwell upon the copious literature which has poured from the press during the past century. The late Sir Sayyid Ahmad Bahadur is probably the most eminent among deceased writers of Urdu prose, while in Hindi the late Harishchandra of Benares by universal consent holds the first place. Hindi, of course, has no poetical literature. Urdu poetry continues to flourish.

Urdu and Hindi as representing each one of the two great religious systems of India have their headquarters wide apart. Two rival cities claim to be the true headquarters of Urdu viz Delhi and Lucknow. The styles of the writers of these two cities and of their respective followers, show considerable points of difference. Putting a few matters of idiom, such as the use of the Infinitive as a Gerundive or of certain verbs as transitive or intransitive, to one side the main point of difference is that Lucknow Urdu is much more Persianised than the Urdu of Delhi. Lucknow writers delight in concocting sentences which, except for an auxiliary verb at the end are throughout Persian in construction and vocabulary. Delhi Urdu, on the other hand is more genuinely Indian. Writers are not afraid to employ a word because it is of home growth. This avoidance of pedantry had been strongly advocated by the new school of Delhi writers which has come to the front in the last twenty years of the nineteenth century and of whom, Nazim Ahmad, the author of several excellent novels is the most illustrious example. The Urdu of his earlier works is remarkably clear and simple, and his writings exhibit both sturdy common sense and a fine appreciation of humour. Other authors of this school who may be mentioned are Hali, Muhammad Husain Azad (said by some to compose the purest Urdu prose that ever was written), Ratan Nath Sarshai, and 'Abdul Halim Sharar. All these writers, whether in prose or verse, are apostles of naturalness as opposed to the artificial thought and diction of the Lucknow school.

Hindi also has two schools of writers—that of Agra, and that of Benares. The Hindi prose of Benares is as artificial as literary Bengali. It stands as a literary parallel to Lucknow Urdu, in avoiding the use of simple language as much as possible and in confining its vocabulary almost entirely to words borrowed directly from Sanskrit. Native Indian words are eschewed as strictly as those of Persian origin. The school of Agra, on the other hand is not only much more free from Sanskritisms, but admits with comparative liberality foreign words which have achieved citizenship in the general vocabulary of India.

In connexion with this, it may here again be mentioned that Literary Hindostani is not only founded on a vernacular dialect of Western Hindi but is still in living connexion with it. Different writers have not hesitated to employ in their works idioms borrowed from their own vernaculars, and many of these have won their way into what is the standard form of speech. Hence the literary Hindostani of the time of Gilchrist is very different from that employed at the present day. Idioms have fallen into disuse, and new idioms have been introduced, so that works like the *Tita Kahan* or the *Bagh o Bahar* are very

Various standards of Literary Hindostani



our friends would go so far as that although that is where their arguments would logically lead them. It is necessary to mention this because the policy regarding the alphabets which are officially recognised by some of the Indian Governments has been much misrepresented. When orders were issued enjoining or permitting in certain cases the use of the Devanagari character for official documents a confusion was created, which misled our courts. Government was quite aware that the Hindi language was being introduced into our courts. Government was quite aware that Sanskritised Hindi was just as unintelligible to the masses as Persianised Urdu and took no steps towards introducing either. All that it directed was that without changing the language, official documents should be written in characters which would be most decipherable to those who had to read them.<sup>1</sup>

It is unnecessary to describe the Devanagari and Kharoshthi alphabets. A full account of them will be found on pp 7 and ff of Vol V, Pt II of this Survey. Nor is it required to describe the Persian Alphabet. The student will find all that he needs on this point in any Hindostani grammar. Suffice it to say that the signs employed for sounds peculiar to Indian languages, and not found in Persian are  $\text{ع}, \text{ه}, \text{ت}, \text{ث}$ ,  $\text{ذ}, \text{ڙ}$ ,  $\text{ڻ}$ ,  $\text{ڻ}$ ,  $\text{ڻ}$ ,  $\text{ڻ}$ ,  $\text{ڻ}$ ,  $\text{ڻ}$ ,  $\text{ڻ}$ . Instead of the four dots written over each of these letters we often find a small *toe*. Thus  $\text{ع}, \text{ه}, \text{ت}, \text{ث}$ ,  $\text{ذ}, \text{ڙ}$ ,  $\text{ڻ}, \text{ڻ}, \text{ڻ}, \text{ڻ}, \text{ڻ}, \text{ڻ}$ .

Hindostani is so well known a language that it would be waste of space to give more than the merest sketch of its grammar. I shall, however, deal at some length with what we know to Indian grammar as the *prayogas* or 'constructions' of a verb with its subject and its object. Hindostani like every Aryan language of India is derived from an ancient Indian dialect not unlike the old Sanskrit which we meet in the Vedic hymns. This ancient dialect became changed in the course of centuries and we have specimens of it in various stages from about 250 B C down to, say 1000 A D. The modern vernaculars may be said to have become established on their present basis at about the latter date.

We may take Sanskrit grammar as illustrating in its main features the grammar of the ancient Indian dialect from which Hindostani is sprung. When we examine this grammar we find that the verb is supplied with a very complete and somewhat complicated array of tenses. The present and one form of the future tense were fairly simple. They have survived in an abridged form, down to the present day, although the representative of the future is now a days excluded from literary Hindostani. With the past tenses it was different. Besides an Imperfect the ancient Indian dialect had three tenses which expressed past time a perfect and two aorists. It had also a past participle.

<sup>1</sup> The average reader makes a business of deciphering any written document. He has first to read it—that is the first stage—and then he has to grasp its meaning—that is the second and subsequent stage. The two stages are with the undeciphered symbol concurrent. This is illustrated by the oft-repeated phrase when he had read and understood such and such a common cat on a bill for the word for sending a letter to oneself is not *parāna* but *parī lena* to read and take. It is a mistake that in some parts of India the local character is employed for writing Urdu. For instance the *Mu* almans of Oms is the Oriya character for t.

iple, which was always intransitive that is to say, in the case of transitive verbs it took a passive meaning. Thus, the past participle of the intransitive verb 'to go' was 'gone,' but that of the transitive verb 'kill,' was not 'having killed' but was, passively, 'killed.' In the old Indian dialect, as in Sanskrit, this past participle was often used as a past tense, without employing any auxiliary verb. When its speakers wished to say 'he went,' they often said 'he gone,' and when they wished to say 'I killed him,' they often said 'he killed by me,' in which it will be seen that the participle still retains its passive sense. But there is another way of using the past participle of a neuter verb, — *etc.*, impersonally. When a speaker of the old Indian dialect wished to say 'he went,' he as often as not (instead of saying 'he gone') said 'it (is) gone by him.'

Now the true past tenses of the ancient Indian dialect had a very complicated conjugation. There were two ways of forming the perfect, and regarding the more commonly used form, even Sanskrit grammarians were not agreed as to its rules. The two accents were still more difficult to conjugate correctly. The formation of the past participle is on the other hand simple enough. As the language developed from the ancient Indian dialect it, according to a well-known law, proceeded along the line of least resistance, and gradually abandoned the whole complicated array of past tenses and adhered solely to the employment of the past participle to express the idea connoted by a past tense. In doing so it retained all the methods of employing the past participle which existed in the old Indian vernacular, and also extended them by adding one of its own. When Hindostani, therefore, wishes to express the idea of 'he went,' it says either, —

1 (Actively), 'he gone,' *woh chala* (Sanskrit, *sa chalatāh*)

or

2 (Impersonally) 'by him it (is) gone,' *us-ne chala*  
(Sanskrit, *tena chalatām*)

Similarly, if it wishes to express the idea of 'I killed him,' it says either, —

3 (Passively) 'by me he (was) killed,' *mai-ne woh marā*<sup>1</sup>  
(Sanskrit, *maya sa maritāh*)

or

4 (Impersonally) 'by me with reference to him it was killed (or killing was done),' *mai-ne us-ko marā* (The Sanskrit would be *maya tasya-ko maritām*, but the impersonal construction with transitive verbs was not employed in Sanskrit)

The fourth is apparently a development of the modern vernacular, based on the analogy of the second—at least there is no evidence that it existed in the ancient Indian vernacular from which Hindostani is descended.

We thus see that there are three methods of employment of the past participle to express the past tense. Of these, one, the active one, is confined in Hindostani to intransitive verbs, one, the passive one, is confined to transitive verbs, and one, the impersonal one, is employed with both intransitive and transitive verbs, although *literary* Hindostani prohibits its employment with the former.

<sup>1</sup> It will be remembered that intransitive verbs in Lahan can also be similarly employed in two ways. For 'I play,' we may say either actively *ho I play* or impersonally *indian a me it is played by me*.

<sup>2</sup> This second impersonal form of a neuter verb is evolved from literary Hindostani but it occurs in vernacular dialects.  
<sup>3</sup> I do not pretend that this particular sentence is idiomatic Hindostani but it illustrates what I want to say and the construction would, in certain circumstances be correct.



These three constructions (or *prayogas*) are named as follows by Indian grammarians—

- |   |                  |
|---|------------------|
| (1) The active construction is called the <i>Kaitai prayoga</i> |                  |
| (2) The passive   | <i>Kaiman</i> "  |
| (3) The impersonal  | , <i>Bhāve</i> " |

One word more The present participle is an adjective and is therefore liable to change for gender

In the Active construction it naturally agrees with the subject If a man is gone, we say *mai d chala*, but if a woman is gone we say *aurat chali*

In the Passive construction the participle must agree in gender with what would be, in English the object For instance the phrase 'the woman struck a horse' must be expressed passively by the woman a horse (was) struck, in which it is evident that the participle struck must agree with 'horse' and not with the woman — thus *aurat ne ghosa mara* But 'the woman struck a mare' would be '*aurat ne ghosi mari*, in which *mari* struck is put in the feminine to agree with 'mare'

In the impersonal construction the participle should properly speaking be in the neuter but that distinction of gender no longer exists in literary Hindustani the masculine being at the present day always substituted for it Hence the participle is always in the masculine Thus the woman struck the horse' is 'by the woman with reference to the horse it was struck (or striking was done), '*aurat ne ghose lo mara* and 'the woman struck the mare' is 'by the woman with reference to the mare striking was done' '*aurat ne ghosi ko mara*

It is of great importance that this system of construction should be thoroughly mastered Otherwise it will not be easy to understand the interlinear translations of the specimens which follow in which all three constructions are literally translated when ever they occur

There is no difference of importance between the declensions and conjugations used in Urdu and Hindi respectively Urdu often borrows Persian constructions, such as the *infat* but these are borrowings and nothing more Besides the difference of vocabulary there is however, an important point of difference in the idiom of the two forms of Hindustani This consists in the order of words In Hindi prose which follows the almost universal rule of all Indo Aryan dialects the order of words is fixed, and can only be altered for the sake of emphasis Except when the order is deliberately changed to lay stress on any particular word it is invariably,—first the introductory words of the sentence such as conjunctions and the like, next the subject, next the indirect object with its appurtenances, then the direct object with its appurtenances and last of all the verb Adjectives and genitives precede the words they qualify For instance the sentence which in English would run,—'I give John's good book to you' would run in Hindi prose,—'I you to John's good book give In Urdu on the contrary the influence of Persian and of Semitic languages has greatly relaxed this rule The Persian rule of order, or even the Semitic one (in which the verb precedes the subject) is often followed and, especially the verb is frequently moved from the end to the middle of the sentence So important is this point of the order of words in a sentence that Hindi scholars make it a test as to whether the language of a book is Hindi or Urdu and in one notable case—the

Urdu and Hindi Grammar  
compared

*Kāhānī (k̄h̄h̄ Hindī-mē*, a work written by Inshā (see p. 35) in the last century—a book which does not contain a single Persian word from cover to cover is classed as Urdū because the writer ordered his sentences in the Persian fashion. He was a Musalmān, and could not release himself from the habit of using idioms which had been taught him by Maulavis in his school-days.

Hindūstānī Vocabulary. The Vocabulary of Hindūstānī falls under four heads, *viz.* :—

- (1) pure Hindūstānī words;
- (2) words borrowed from Sanskrit;
- (3) words borrowed from Persian (including Arabic); and
- (4) words borrowed from other sources.

The last group may be dismissed without notice, such words exist in every language. As regards the Persian (and Arabic) borrowings, they do not come from the old

Perso-Arabic element. Eranian language of pre-Musalmān times (though that has also contributed a small quota), but from the Arabicised

Persian of the Mughul conquerors. Thus, through Persian, the Indo-Aryan vernaculars have also received an important contribution of Arabic, and even some few Turkī, words. The influence of the Musalmān religion has opened another door for the entry of Arabic, and a few words have also been imported on the west coast from Arab traders. In the main, however, the Arabic element in all the Indian vernaculars, whether Aryan or not, came in with Persian, and as a part of that language. The pronunciation of the Persian words so imported is that of the Mughul times, and not the effeminate articulation of the land of the Lion and the Sun at the present day. The extent to which Persian has been assimilated varies greatly according to locality and to the religion of the speakers. Everywhere there are some few Persian words which have achieved full citizenship and are used by the most ignorant rustic, and we find every variation between this and the Urdū of a highly educated Muhammadan writer of Lucknow, who uses scarcely a single Indo-Aryan word except the verb at the end of his sentence. In all circumstances, however, it is the vocabulary and but rarely the syntax which is affected. Only in the Urdū of the Musalmāns do we find the Persian order of words in a sentence. There has been no other introduction of Persian construction, nor are the Arabic words inflected (except by purists) according to their own rules, but they have to conform to the grammatical system of their host.

The words borrowed from Sanskrit take two forms, according to whether they are lifted straight out of the Sanskrit dictionary, spelling and all, or whether they are more or less mispronounced, and spelt according to the mispronunciation. Words of both classes are named *Tatsamas* or 'the same as "that" (*i.e.*, Sanskrit), and European scholars have named the corrupted *Tatsamas* of the second class semi-*Tatsamas*. This borrowing has been going on for centuries, but has been carried to excess during the last hundred years.

The pure Hindūstānī words form the backbone of the language. They are derived from the ancient Indian dialect which I have already mentioned as akin to classical Sanskrit. This ancient language passed through various stages and ultimately became Hindūstānī, just as Latin passed through various stages and became Italian, French, etc. After the ancient Indian dialect had lost its pristine form, and before it finally became Hindūstānī, it passed



we cannot say *das me* but must employ the periphrasis *dasā i ka'e* he does seeing. On the other hand in all the modern vernaculars nouns need not be declined synthetically. Borrowed nouns can always be declined analytically. Hence Tatsamas nouns (which we necessarily decline analytically) are common and in the high literary styles of all the vernaculars very common. Thus although there are sporadic exceptions to the broad rule it may be laid down as a universal law that Indo-Aryan vernacular nouns may be either Tatsamas (including semi-Tatsamas) or *labbharyas* but that Indo-Aryan vernacular verbs *must* be *labbharyas*.

During the last century the introduction of printing and the spread of education has in the case of some modern Indo-Aryan languages introduced a fashion of using Tatsamas in comparison with which the wildest Johnsonese may almost be considered to be a specimen of pure Saxon English. It has been proved for instance by actual counting that in a modern Bengali work 88 per cent of the words used were pure Sanskrit every one of which was unnecessary and could have been represented by a vocable of true home growth. In such cases the result has been most lamentable. The vernacular has been split into two sections—the tongue which is understood of the people and the literary dialect known only through the press and not intelligible to those who do not know Sanskrit. Literature has thus been divorced from the great mass of the population and to the literary classes this is a matter of small moment for this people who knoweth not the law are cursed.

Although Bengali displays the greatest weakness in this respect and has lost all power of ever developing a vigorous literature worthy of the soil until some great genius rises and sweeps away the enchantment under which it labours other Indian vernaculars especially Hindi show signs of falling under the same malignant spell. The centre of Hindi literature is naturally Benares and Benares is in the hands of the Sanskritists. There is no necessity as may have existed in the case of Bengali for Hindi to have recourse to the classical tongue. In themselves without any extraneous help whatever the dialects from which it is sprung are and for five hundred years have been capable of expressing with crystal clearness any idea which the mind of man can conceive. It has an enormous native vocabulary and a complete apparatus for the expression of abstract terms. Its old literature contains some of the highest flights of poetry and some of the most eloquent expressions of religious devotion which have found their birth in Asia. Treatises on philosophy and on rhetoric are found in it in which the subject is handled with all the subtlety of the great Sanskrit writers and this with hardly the use of a Sanskrit word. Yet in spite of Hindi possessing such a vocabulary and a power of expression scarcely inferior to that of English it has become the fashion of late years to write books not to be read by the millions of Upper India but to display the author's learning to a comparatively small circle of Sanskrit knowing scholars. Unfortunately the most powerful English influence has during this period been on the side of the Sanskritists. Thus Sanskritised Hindi has been largely used by missionaries, and the translations of the Bible have been made into it. The few native writers who

The newly appointed minister to a Scotch parish had made a sound of visits to his people. He was a fine elected man the new moon set as in enthusiastic wife. Ay he said that eternal the husband. Ye don't know the meaning of the half of the words he uses. —*St James's Gazette*

have stood up for the use of Hindi undefiled *havo had* small success in the face of so potent an example of misguided efforts. Arguments may be brought forward in favour of using classical Sanskrit words for expressing technical terms in science and art and I am willing to admit their truth. I am not one of those who (to quote a well known example) prefer 'the unthoughtfulness-omniscience of stuff' to 'the impenetrability of matter' but there the borrowing from the parent language should stop. There is still time to save Hindi from the fate of Bengali if only a lead is taken by writers of acknowledged repute and much can be done in this direction by the use of a wise discretion on the part of the educational authorities of the provinces immediately concerned.

Very similar remarks apply *mutatis mutandis* to the form of Urdu which is over-  
 Evl results of excess ve loaded with Persian words. The Hindostani of Muslims  
 Persianization will always differ in its vocabulary from that of Hindus but  
 this is no reason for overloading a naturally facile and elegant form of speech with  
 hundreds of exotic expressions which are unintelligible to nine tenths of the author's  
 co-religionists. Urdu can be simple and Urdu can be pedantic. The simple belongs to  
 India the pedantic is an imitation of the language of a foreign country. There should  
 be no hesitation in the choice made by a patriotic Indian Muslim.

After the foregoing general remarks it will suffice to give the annexed brief  
 Urdu and Hindi spelling summary of the main heads of Hindostani grammar. It  
 will be remarked that in Urdu the so-called imperfect *o*,  
 which has been carefully recorded in all the voluminous specimens in the Delhi *Diwan*  
 character is omitted. This is the usual method of writing Urdu. For instance the  
 word meaning 'to see' would be देखना *dekhna* in Hindi, but دیکھنا *dekhna* in Urdu.  
 This principle is followed in all the specimens of literary Hindostani. The imperfect  
 letter is also omitted in the skeleton grammar.

## HINDŪSTĀNĪ SKELETON GRAMMAR.

## I—NOUNS

(a) Masculine			(b) Feminine			Postpositions—			Adjectives—	
(1) <i>Indīāsias</i> in <i>a</i> —			(1) In <i>a</i>			Direct			(1) <i>Nav</i> <i>Pradhān</i> in <i>a</i>	
Nom	Sing	Plur	Nom	Sing	Plur	Acc (1) —			Masculine (Obl Sing and Plur <i>ā</i> )	
Obl	ā	ā	Nom	ī	īyā	Acc (2) <i>lo</i>			Fem s	
	ā	ā	Obl	ī	īyā	Agent <i>nā</i>			(2) Others do not change	
<i>Pradhān</i> in <i>a</i> which are nouns of relationship, and a few others do not change except in the oblique plural. Thus <i>chacha</i> , an uncle, <i>bolā</i> , a master. In short they follow <i>lo a</i> .			(2) Others—			Oblique				
(2) Others—						Dat <i>lo, kē, kēyā</i>				
Nom	Sing	Plur	Nom	Sing	Plur	Obl <i>ā</i>				
Obl	—	ā	Nom	—	ā	Gen <i>lā, kē, kē</i>				
	—	ā	Obl	—	ā	Loc <i>mā, pā</i>				

## II—PRONOUNS

(a) Personal			(b) Demonstrative		(c) Relative	(d) Correlative	(e) Interrogative		(f) Indefinite		
		1st	2nd	This	That	Who	That	Masc Fem	Neut	Any one	Anything
Dir	Sing	maī	tū	yāh, yeh, yāh	wah, wāh, wāh	jā	so	kaun	kyī	kāi	kuāh
	Plur	ham	tum	yāh, yeh, yāh	wāh, wāh, wāh	jā	ko	kaun	—	—	—
Obl	Sing	mujh	tujh	—	—	jā	ko	kyī	kāh	kyī	—
	Plur	ham	tum	—	—	jā	ko	kyī	—	—	—

## III—VERBS

(A) Regular, Transitive and Intransitive			(B) Auxiliaries—			
Infinitive	Root + <i>ni</i>		(1) $\sqrt{\text{ka}}$ , Pres			
Verbal noun	+ <i>—</i> (obl. <i>a</i> )		Sing $\frac{1}{2}$   $\frac{3}{4}$   $\frac{5}{6}$			
Pres Part Act	+ <i>ta</i>		Plur $\frac{1}{2}$   $\frac{3}{4}$   $\frac{5}{6}$			
Past Part Pass	+ <i>a</i>		(2) $\sqrt{\text{th}}$ , Past			
Fut Part Pass	+ <i>na</i>		Masc $\frac{1}{2}$   $\frac{3}{4}$   $\frac{5}{6}$			
Conjunctive Part	+ <i>lo kar</i> or <i>larkā</i>		Fem $\frac{1}{2}$   $\frac{3}{4}$   $\frac{5}{6}$			
No in of Agent	+ <i>nīcālā, -nīhārā</i>		(3) $\sqrt{\text{ho}}$ Regular, except in Past See head (C)			
<b>Radical tenses—</b>			(4) $\sqrt{\text{jo}}$ Regular, except in Past See head (C)			
Pres Conj	Root + Personal endings		(C) Irregular verbs—			
Past Ind = Pres Conj	+ <i>ga</i>		Infinitive			
<b>Participial tenses—</b>			Past Part Pass			
Past Ind	= Past Part		(1) <i>khā</i> <i>khā</i>			
Past Conj	= Pres Part		(2) <i>marā</i> <i>marā</i>			
<b>Periphrastic tenses—</b>			(3) <i>lāra</i> <i>lāyā</i>			
Pres def	Pres Part.	+ <i>khā</i> , etc	(4) <i>dā</i> <i>dāyā</i>			
Imper	"	+ <i>thā</i>	(5) <i>lā</i> <i>lāyā</i>			
Perf	Past Part	+ <i>khā</i> , etc., (intr) or <i>khā</i> (tr)	(6) <i>gā</i> <i>gāyā</i>			
Flup	"	+ <i>thā</i>	(7) <i>khā</i> <i>khāyā</i>			
And many others			(D) Causals and double causals—			
<b>Personal endings—</b>			(a) Ad 1 and 1st with shortening of root vowel			
Sing	1	2	3	(b) Many neuter verbs form Causal by lengthening the vowel		
Plur	1	2	3	(c) Irreg., aliv		
<b>Construction—</b>			Causal			
Transitive verbs All tenses formed from Past Part either present or imp. singular			Double causal			
Other tenses active			(1) <i>c' khāyā</i> <i>khāyā</i>			
Intransitive verbs Active (through) out			(2) <i>thāyā</i> <i>thāyā</i>			
Past Part Pass, + the proper tense of $\sqrt{\text{jo}}$			(3) <i>khāyā</i> <i>khāyā</i>			
			(4) <i>khāyā</i> <i>khāyā</i>			
			and others			
			(E) Compound verbs—			
			(a) From Direct Verbal Noun Intensive, Potential, Completives			
			(b) From Oblique Verbal Noun Participles, Desideratives			
			(c) From Oblique Infinitive, Imperative, Participles, Accusatives			
			(d) From Oblique Pres Part Act Continuatives, Stative			

## DAKHINI HINDŌSTĀNĪ OR MUSALMĀNĪ

The Musalman armies imposed their language on their co-religionists in the Deccan from the first. At the present day, whether the language of the country is Marathi, Tamil, Telugu or some other Dravidian form of speech, the Muslims of southern India all employ this form of Hindostani commonly known as Dakhini, the language of the Deccan or Musalmani, the language of Muslims. It was in the Deccan that Hindostani under the form of Urdu first received cultivation and it was at the hands of Wali of Aurangabad (cir. 1700) the 'Father of Pershi' that a standard of literary form was given to it. Wali's example was followed at Delhi and from thence the poetical literature of Urdu spread over northern India. One result of its Deccan origin is that even at the present day we find in Urdu poetry written in the north idioms peculiar to Dakhini that do not appear in standard prose.

It is commonly said that Dakhini is a corrupt Hindostani. Historically speaking it would almost be truer to say that literary Hindostani is a corrupt Dakhini, for we have seen that Hindostani literature took its origin in the Deccan. Without however going so far as that it is not correct to look upon Dakhini as a corrupt form of speech. The Musalman armies carried vernacular Hindostani to the south before it had been standardised and it then continued many idioms which are now excluded from literary prose. Some of these have survived in the Deccan. Such are for instance the employment of the oblique genitive as a base for declension in phrases like *mele lu to me* where the standard would have *my/lo*. Again the oblique plural in *ā* survives to the present day in the Vernacular Hindostani and in Dakhini but is excluded from Urdu prose. So also the nasalisation of the infinitive as in *monī* to strike is only a survival of the old neuter gender which has disappeared in the modern literary languages but is still common in the dialects. Other similar examples will be noted as they occur in the following pages.

Only in one respect can Dakhini be called a corrupt language. In Marathi and the south of the Bombay Presidency, no doubt under the influence of the surrounding Dravidian languages, the passive construction of the past tense of transitive verbs has been abandoned. Transitive and intransitive verbs are now treated in exactly the same way and though the subject is occasionally put into the agent case with *ne* the *ne* is altogether neglected as a factor in the idiom and the verb agrees in number and gender with the subject (although in the agent case) and not with the object. In Central Bombay on the other hand the presence of Marathi has prevented the proper employment of the agent case from disappearing.

We may roughly take the Satpura Hills, south of the Narbada valley, as the boundary between Dakhini Hindostani as a recognised literary form of speech and the standard Hindostani of Delhi and Lucknow. Taking the figures of the Census of 1891 as our basis we may consider the following to be the approximate number of those who speak it

Localities where spoken

Table showing the approximate number of speakers of Dakhni Hindostani

Bera		274 192
Bombay—		
Bombay City	94 431	
Thana	21 821	
Kolaba	5 932	
Ratnagiri	20 867	
Kanara	18 627	
Khandesh	117 844	
Nasik	47 977	
Ahmednagar	48 847	
Poona	57 669	
Sholapur	56 669	
Satara	40 781	
Belgaum	76 900	
Dharwar	101 216	
Bijapur	79 999	
Feudatories	954 982 <sup>1</sup>	
		1 051 912
Central Provinces—		
Nagpur	41 616	
Warhanga	11 836	
Chanda	10 999	
Bhandara	11 68	
		79 076
Madras—		
British Territory	817 146	
Native States	17 707	
		834 853
Nizam's Dominions		1 198 992
Mysore		208 979
Coorg		6 919
		3 651 172
		TOTAL

The Authorities which deal with Dakhni are included in the General Bibliography of Western Hindi. I here give a brief account of the main points in which the dialect differs from standard Hindostani

Authorities Grammar

### DECLENSION

**Nouns**—The oblique form singular is formed as in standard Urdu. The nominative and oblique plural are often formed differently. The common rule is that the nominative plural usually ends in *o* or *ā*, and the oblique plural in *ō* or *yañ*. Sometimes *o* is used for the nominative plural, and *ā* for the oblique plural.

The following are examples—

Nom Sng	Oblique Sng	Nom Pl r	Oblique Pl r
<i>pyāla</i> a cup	<i>pyāl</i>	<i>pyāl</i>	<i>pyālō</i>
<i>anī āla</i> thought	<i>anā āl</i>	<i>anī āl</i>	<i>andee āyālō</i>
<i>gī gā</i> a horse	<i>gī gā</i>	<i>gī gā</i>	<i>ghāō</i>
<i>lāuā</i> a cow	<i>lāuā</i>	<i>lāuā</i>	<i>lāuāyālō</i>
<i>bānī jā</i> a trailer	<i>bānī jā</i>	<i>bānī jā</i>	<i>bānī jāō</i>
<i>āñ nā</i> an acquaintance	<i>āñ ā</i>	<i>āñ nāō</i>	<i>āñ nāō</i>
<i>dāna</i> a mango	<i>dāna</i>	<i>dānāyālō</i>	<i>dānā jāō</i>

<sup>1</sup> Many of these speak the standard form of Hindostani but it is impossible to separate them out



Nom S sg	ma/ : a month	Obl S sg	ma/ in/	Nom Plur	ma/ in/ā	Obl Plur	ma/ in/ā or yō
māo a mother		: āo		m/ : ā or m ō		m/ : ā or māo	
g/ ar a house		g/ ar		gharā		gharā	
adm : a man		adm/		ādm/ā		ādm/ā	
s̄ an oath		s̄		s̄ wa		s̄ wā or s̄wō	
nadd a river		add/		add/ā		na ldyā	

The usual postpositions are —

Agent	ne, ni
Dative Accusative	lu, lū lo, lē taī, lataī, kanc, to or for
Ablative	su sū so sō, se, sē, satē, from by
Genitive	la, (lē, lē) (as in the Standard)
Locative	mē, mō, in, po, pa, par, on

**Pronouns** — The following are the first two personal pronouns —

	First Person	Second Person
Sing Nom	maī	tu, tū, taī
Gen	me/a (ē, e), mujh muj	te/a (ē, e), tujh, tuj
Acc Dat	mujhe, mujē munjē, mujh lu, me ē lane, etc	tujhe, tujē, tujh lu, te ē lane, etc
Obl	mujh muj me/ē	tujh tuj, te/ē
Plur Nom	ham, hamē hamō, hamā/a	tum tumē tumē, tumhē, tumhō
Gen	hamarā (ē, e), hamā/a (ē, -ē), haman	tumārā (ē, e), tumā/a (ē, -ē), tuman, tum
Acc Dat	hamē, lamna, ham lu haman lu, lamō lu hamarē lane, etc	tumhē tumna tum lu, tuman lu, tumhō lu tumarē lane, etc
Obl	ham haman hamna, hamō, hamarē	tum, tuman, tumna, tumhō, tumarē

The forms which differ from the standard should not be considered corruptions. They all occur in various dialects of Western Hindi and were brought down to the Deccan before Urdu was standardised. Special attention may be drawn to the employment of the oblique form of the genitive as a general oblique base. Although this is almost totally excluded from standard Urdu it is common in all the vernacular dialects of northern Hindostan. The forms *hamna* and *tumna* are oblique forms of *haman* and *tuman* respectively and point to Rajasthani influence.

The **Demonstrative Pronouns**, including the Pronoun of the third person,

Nom	ye ye yo yeh me, e	That he she it	o, wō, wōh, unē, u
Acc Dat	usē us us lu etc		usē, us us lu
Obl	us (as an adjective, also) ye		us
Plur			
Nom	un unu unū inō inhē		un unu unū, unō, unhē, wē, o, wōh
Acc Dat	un lu etc		un-lū, etc
Obl	un, unu unū inō inhō inhē, unan		un, unu, unū unō, unhō, unhē, unan

The singular is often used for the plural and *vice versa*  
 The Agent Singular is often *me* or *mi* and *me* or *mi*  
 The Reflexive Pronoun is —

SINGULAR AND PLURAL

Nom *ap ap ape apẽ ape apẽ apasẽ apasẽ apan* self or selves  
 Gen *ap la (le li) apna (ne ni) apna (ne ni) apan apas, etc*  
 Obl *ap apne apne apan apas apasẽ*

The Relative, Correlative, and Interrogative Pronouns are —

	Who	That	Who?
Nom	<i>jo jo jine jin</i>	<i>so</i>	<i>lo lo kon kime l i i</i>
Obl	<i>jis</i>	<i>tis</i>	<i>his</i>
Plur			
Nom	<i>jo jõ jine jin</i>	<i>so</i>	<i>lo lo kon l ime lin</i>
Obl	<i>jin</i>	<i>tin</i>	<i>lin</i>

The Hindostani Dative Accusatives *jise* plu *jinhẽ* and so on are also employed

The Neuter Interrogative Pronoun is *lya* or *la* what? oblique form *lahẽ* *lahi*, or *li*

The Indefinite Pronouns are *lo* obl form *lo* *lisi* or *kisu* and *luchh* obl form *luchh* these are used for both persons and things but *lo* is more often applied to the former and *luchh* to the latter There are also *jo lo jin lo je lo* or *jal* or whoever and *jo l i ch je luchh* or *jaluchh* whatever

CONJUGATION

The Infinitive usually ends in *na* as in Standard Hindostani Sometimes we have instead *an* or *nã* Thus *manã manã* or *manã* obl masc *manne* or *manẽ* fem sing *man* plur *maniyã* or *maniyã* to stifle *jan* to go *den la* of giving

The Present Participle ends in *ta* or sometimes in *at* or *t* as in *manãta* or *manãt* striking *det* giving The feminine plural ends in *tiyã* or *tyã* Thus *manãtiyã* or *manãtyã*

The Past Participle ends in *a* or sometimes in *gi* Thus *manãa* or *manãya* struck The feminine plural ends in *yã* Thus *manãjã* they (fem) struck The irregular forms are as in Standard Hindostani We have however also such forms as *karãa* or *larãa* done *manãti* (for *manãa*) dead This participle is sometimes used with the genitive of the subject as in *woh manãa la* he is killed of me *je* I killed him

The Conjunctive Participle has many forms such as *manã lo* or *manã lo* Other forms of the post position attached to either *man* or *manã* are *ke la* *la* *le la* *lo la* *kar la* *lo la* Examples of other verbs are *lo lo* or *loe lo* having been *a la* or *ae la* having come

The Verb Substantive is thus conjugated —

	Present I am	Ill
1	<i>hẽ</i>	<i>la</i> or <i>lẽ</i> <i>hai</i>
2	<i>la</i>	<i>la</i> or <i>hẽ</i> (Madras) <i>ho</i> (Bombay)
3	<i>hai</i>	<i>la</i> or <i>lẽ</i> <i>hai</i>

The plural is often used for the singular

The Past Tense is *t/a* etc as in the Standard Sometimes we have *at/a* etc instead of *tha*

The conjugation of the **Active Verb** closely agrees with that of Standard Hindostani The following are the main points of difference

In Madras the second person plural is the same as the first and third persons as in *tum marē* you may strike In Bombay it ends in *o* as in the Standard Thus *tum maro* The present subjunctive (old present) is often employed as a present or even as a future The singular is commonly used instead of the plural

The second plural imperative ends in *o* *ō* or *au* as *maro* or *marō* or *marau* strike ye

The future is as usual formed by adding *ga* (masc plur *ge* fem sing *gi* plur *gī*) to the present subjunctive or old present thus *maī marōgā*, I shall strike In Madras the 2nd plu masc is *marēge* not *maroge* The singular is commonly used for the plural as *I am maregā* or *marēge* we shall strike

The conjugation of the past tense of intransitive verbs is as the standard Thus *mar o/ala* I went In the case of transitive verbs custom differs In Bombay, the standard idiom is followed as in *maī ne mara* I struck *maī ne yeh bat suni* I heard this affair In Madras on the contrary *ne* is usually omitted and the verb is treated as if it were intransitive agreeing with the subject in gender and number Thus *maī mara* I (who am a man) struck, *maī marī* I (who am a woman) struck Some times *ne* is used but here it is pleonastic and the construction is the same as when it is not used the verb still agreeing in gender and number with the subject and not with the object Thus *o marī* or *o ne marī* she struck The same idioms are employed according to locality for all the past tenses of transitive verbs In Bombay the passive construction is employed while in Madras it is not In Bombay, even the use of *ne* is by no means regular It is often employed with intransitive verbs—*g us ne o/ala* he went and even with the present tense of transitive verbs as in *maī ne mar ta lū* I am striking

---

## VERNAacular HINDŌSTĀNĪ

The dialect of Western Hindi spoken in Western Rohilkhand in the Upper Gangetic Doab and in the Panjāb district of Ambala is what I call Vernacular Hindostani that is to say it is the form of speech on which the Literary Hindostani that took its rise in Delhi is based. Its grammar differs from that of the standard dialect in only a few minor points and most of these are cases of surplusage in which two or more expressions can be optionally employed to connote the same idea. In such cases Literary Hindostani has usually selected one form as the standard and rejected the other.

In its vocabulary even amongst rustic Vernacular Hindostani rather affects the use of Persian and Arabic words which it often distorts in the borrowing. Thus instead of using *ma* for mother a Muzaffarnagari villager says *māda* which is a corruption of the Arabic *walida*. Other examples of these corruptions are —

*Mālaajat* for *muhafaat* watching guarding

*Kal* for *intiqal* death (confused with the Sanskrit *kala* time death)

*Tamallus* for *tamassul* a bond

*Matbal* for *mallab* intention

*Ugal* for *gwaah* testimony

The language of the State of Rampur and of the districts of Morādābad and Bijnāur east of the Ganges and in Western Rohilkhand possesses the strongest resemblance to Literary Hindostani. This is no doubt due to the influence of Islam which has always been strong in these parts. Crossing the Ganges we come into the Upper Doab between the Ganges and the Yamna. For our present purposes we may take this as including (going from south to north) the districts of Meerut, Muzaffarnagari, Sahāranpur and the plains portion of Dehra Dun. In the hill country of Dehra Dun the language is Jhānsi which belongs to the Pahāri group of Indo-Aryan vernaculars. The language of the Upper Doab also agrees with Literary Hindostani but the agreement is not quite so strong as several optional forms are employed which do not occur in the standard dialect or in that of Western Rohilkhand. Crossing the Yamna from the Upper Doab we enter the Panjāb. The Districts bordering on the west bank of that river going from south to north are Delhi, Karnal and Ambala. The language of Delhi district (as distinct from that of the famous city of the same name) and of Karnal is not Hindostani. It is a distinct dialect of Western Hindi strongly influenced by Panjābi and Rajasthanī called 'Bangaru' or Jatu. The influence of Rajasthanī has disappeared in Ambala and we may say that the language of the eastern part of that district including the adjacent parts of the States of Kalsi and Patāla is Vernacular Hindostani more or less affected by Panjābi. In Western Ambala the language is actually Panjābi. In this part of the country the boundary between the two languages Panjābi and Western Hindi as represented by Vernacular Hindostani may be taken to be the river Ghagghra anciently known as the Drishadvati. Within these limits we can estimate that Vernacular Hindostani is employed by the following number of speakers

Table showing the estimated number of speakers of Vernacular Hindostani

<b>WEST ROHILKHAND—</b>	
Rampur State	391 000
Moradabad	909 400
Bijnour	600 000
<b>UPPER DOAB—</b>	
Meerut	1 017 760
Muzaffarnagar	531 402
Saharanpur	970 000
Dehra Dun	90 000
<b>PANJAB—</b>	
Ambala Kalsia and Patiala (Panjab District)	707 166
<b>TOTAL</b>	<b>5 987 733</b>

These figures do not include the number of people in these localities who are estimated to be speakers of Literary Hindostani under the form of Urdu. These last figures have been included in those for Literary Hindostani and have in each case been estimated by taking the whole of the Urban Muslim population, half the rural population and half the Christian population. The figures so arrived at are as follows—

Table showing the estimated number of speakers of Literary Hindostani in the areas in which the general language is Vernacular Hindostani

<b>WEST ROHILKHAND—</b>	
Rampur State	1 6 000
Moradabad	969 000
Bijnour	189 000
<b>UPPER DOAB—</b>	
Meerut	368 461
Muzaffarnagar	172 000
Saharanpur	
Dehra Dun	
<b>PANJAB—</b>	
Ambala etc	
<b>TOTAL</b>	<b>1 154 461</b>

In the last three districts the number of speakers of Literary Hindostani is small and has not been estimated separately

It will have been seen that Vernacular Hindostani is spoken in the north western corner of the area occupied by Western Hindi. To its west it has either Panjabi or the half Rajasthani of Delhi and Karnal. To its north are hill languages belonging to the Pahari group of Indo-Aryan vernaculars (which are all closely connected with Rajasthani) and to its south and east the Bihar Bhilha dialect of Western Hindi.

We are therefore entitled to assume that Vernacular Hindostani (and consequently Literary Hindostani) is that form of Western Hindi which shows the Bihar Bhilha dialect shading off into Panjabi and Rajasthani and such indeed is the fact.

In all the other dialects of Western Hindi the typical ending of strong *tadbhava* participles, adjectives and substantives is the letter *o* or *au*. For instance the word for good is *bhalo* or *bhalau* that for stuck is *maso* or *mayau* and that for horse is *ghoro* or *ghorau*. So the termination of the genitive masculine is *lo* or *lau* thus *ghore lau* of a horse. In Panjabi the corresponding termination is *a* not *eo* or *o*. So we find in both Vernacular and Literary Hindostani the Panjabi termination *a*. Thus *bhala* good, *masa* stuck, *ghora* a horse, *ghore ka* of a horse. The last example would be in Panjabi *ghore da* so that we see that Hindostani while preserving *kau* the suffix of Western Hindi has given it the Panjabi termination *a*. It has not taken the Panjabi suffix *da* as a whole.

In its consonantal system Vernacular (but not Literary) Hindostani uses the cerebral *n* and *l* very freely. These do not occur in the other Western Hindi dialects but are common in Eastern Panjabi and in Rajasthani.

The oblique plural of nouns often ends in *ã* as in Panjabi and Rajasthani. This is excluded from ordinary Literary Hindostani but is common in Dakkhini. It does not occur in other dialects of Western Hindi.

The present tense of the Active verb is often formed by conjugating the old present commonly called the present subjunctive with the present tense of the verb substantive. Thus beside the standard form *maru lã* we have also *marã lã* I am striking. The Imperfect is usually formed by conjugating the past tense of the verb substantive with an oblique verbal noun in *e*. Thus *mar marã ila* I was striking literally I was on striking. These two forms are frequently met in Rajasthani. They are also heard in that part of the Bihar Bhilha area which lies between the Upper Doab and Rajputana.

The above is sufficient to show the place occupied by Vernacular (and Literary) Hindostani in relation to the surrounding dialects. There are other similar occurrences which together with those points which are peculiar to Vernacular Hindostani itself will be dealt with in detail when we come to the specimens.

## BANGARŪ JĀTŪ, AND HARIĀNĪ

We have just seen that in the district of Ambala the Vernacular Hindostani of the Upper Doab merges into Panjabi. South of Ambala in the country along the west bank of the Jamna we find a disturbing element in the proximity, not only of the Panjabi to the west as in Ambala but also of Rajasthan under the form of Mewati, to the south. This tract consists of the districts of Karnal, Rohtak, and Delhi. It also includes the south-east corner of the State of Patiala, the east of the district of Hissar, and detached portions of the States of Nabha and Jind which lie between Rohtak and Hissar. On the east it is separated from the Upper Doab by the river Jamna. On the north it has the district of Ambala and on the south the district of Gujraon. On the west it is bounded by the State of Patiala and further south the west of the district of Hissar. That portion of the tract which consists of the east of the district of Hissar and of the country immediately adjoining is known to natives as Hariāna. The rest is known either as Bangar or Khadir. The bulk of the population of the whole tract consists of persons of the Jat tribe.

As regards the Bangar and the Khadir, the latter is the land immediately on the west bank of the river Jamna in the districts of Karnal and Delhi. In Karnal it is only a few miles wide and is bounded on the west by a ridge which is the commencement of the Bangar or high dry land. The Bangar extends northwards the district into the State of Patiala where the country round Ludhiana is also known as Bangar. South of Ludhiana in the Jind Division of the State of Jind the Bangar is continued and goes on over the whole of the district of Rohtak into the eastern half of the Division of Jind and into the northern half of that portion of the State of Nabha which lies to the west of Rewari in Gurgaon. To the west of this lies the Hariāna tract of Hissar and that name is also applied to the two Divisions of the Jind State which have just been mentioned. The district of Delhi falls geographically into two parts, the southern (and smaller) and the northern (and larger). The northern part is like Karnal, divided into Khadir and Bangar, the boundary between them being approximately the Grand Trunk Road. The southern portion consists mainly of hills inhabited by Gujars who like others of that tribe speak a form of Rajasthan. The Khadir however still continues between the hills and the Jamna and is here rather wider. On the west of the hills round Najafgarh there is a low marshy tract known as the Dabir which is not a part of the Bangar but is a continuation of the Gujraon country which is inhabited by Ahirs who speak Ahirwati, the dialect of the west of Gujraon. Moreover Ahirwati has extended into Jhansi, the southern Division of Rohtak although this country is properly a part of the Bangar.

With the exception of this Jhansi Division the language of Hariāna, the Bangar and the Khadir is everywhere the same. It is a form of Western Hindi influenced in its vocabulary by Panjabi and strongly affected in its grammar by the Ahirwati of Gujraon which itself is a mixed dialect partly Western Hindi and partly P Rajasthan and which may almost be classed under either language. In the present country it is classed as a form of the Western dialect of Rajasthan. Ahirwati lies to its south the pure Mewati spoken in Gujraon and Alwar and to its west the Bani and Shekharwati of Bilān and the Siāliharwati country.

The dialect with which we are dealing at present has various names according to locality and to the castes of its speakers. In Hariāna and the neighbourhood it is called

Hariani, Des-wāli, or Dēsari, in Rohtak and Delhi it is usually called Jatu, or the language of the Jats who form the bulk of the population, in Delhi, which also has many Chamars in its population, it is sometimes called Chama-wa. Elsewhere it is called Bangaru, or the language of the Bangar (as well as of the Khadu). Everywhere, by whatever name it is called, it is the same dialect. The best general name for it is Bangaru. With the exception of the Khadu, this Hariani Bangar tract does not drain into the Jamna, although so close to that river. The Bangar forms the watershed between the river system flowing into the Bay of Bengal and that flowing into the Indian Ocean. All the drainage of Hariana and the Bangar runs to the west, not to the east.

The following account of the linguistic character of the district of Hissar is based on the information given in the local Gazetteer —

Hariani is the name of an important tract in the south-east of the district of Hissar. It stretches from the confines of the tract watered by the Ghaggar to the south-east corner of the district and beyond. On the north it stretches across a considerable portion of the Patnahabad Tahsil but gradually narrows in width towards the south, being encroached upon by the Bagar sand. It comprises within its limits the eastern portions of Tahsils Patnahabad and Hissar, the whole of Tahsil Hansi and a small portion of the eastern half of the Bhiwani Tahsil. Hissar is the meeting ground of three distinct languages — Western Hindi, Panjabi, and Rajasthani. Western Hindi appears under the form of Hariani Panjabi in the Malvi dialect and in the Rathi or Pochhadia; the speech of the Pochhadia Musalmans of the Ghaggar valley and Rajasthan in the form of Bagri. The boundaries of the tract in which a more or less pure Hariani is spoken may be defined as all that portion of the district south of a line drawn from Patnahabad to Tohana and east of a line through Patnahabad, Hissar and Kaira. This includes more than half the area of the four southern Tahsils of the district. Across the northern boundary of this tract we come to the Panjabis speaking Pochhadias of the Ghaggar valley and to the north-west of Patnahabad lies the Sirsa Tahsil in which Western Hindi is practically unknown. Across the western boundary of the Hariani speaking tract we come to what may be regarded as the debatable ground between Hariani and Bagri. There is no hard and fast line at which Hariani ends and Bagri begins; the change takes the form of an even broader pronunciation of the vowels than in Hariani and then a gradual change in vocabulary and grammar but within the limits of Tahsils Patnahabad, Hissar and Bhiwani the change is so slight that it is doubtful whether it can be said that true Bagri is spoken anywhere in these Tahsils. A considerable part of the debatable tract is held by Bagri immigrants, and the effect of the immigration has been to introduce a decidedly Hariani element into their Bagri rather than the reverse. True Bagri as distinguished from Hariani is spoken in the south-west of Sirsa Tahsil.

On crossing the northern boundary of the tract defined above we first meet with Panjabi among the Pochhadias of the Ghaggar valley. The same language is found all the way down the length of the valley into the Sirsa Tahsil, and nearly to the point where it crosses the Bikampur border. In the portion of the Sirsa Tahsil south of the Ghaggar valley Bagri is the ordinary speech which changes to Panjabi on the north of the Ghaggar. Thus the Panjabi speaking tract embraces the valley of the Ghaggar and the portion of the district north of it. The Panjabis of the district may be divided into two dialects — Malvi Panjabi, the natural tongue of the Sikh Jats and the speech of the Musalman Pochhadia of the west known as Pochhadia or Rathi. Rathi (ruthless) is only another name for Pochhadia and Pochhadia and Rathi are identical. Pochhadia is distinguished from Malvi by the greater prevalence of nasal sounds and by a slight admixture of Hindostani and Bagri words. Malvi is spoken by the Sikh Jats in the Sirsa Tahsil north of the Ghaggar, in Budhlada and by the colonies of Patiala Sikh Jats found here and there along the Ghaggar in the Patnahabad Tahsil. Pochhadia is however the common form of speech on the Ghaggar along the whole of its course in this district and is found in villages at considerable distances to the south of that stream.

On return to Hariani Hariani is also locally known as the Dās, the country, *par excellence*, and hence Hariani is also often called Dēsari or Dās-wāli. The north-eastern portion of the Dadri Nizamut of the Jind State and the adjoining portions of the State of Dujanni are also parts of Hariani, and the Bangaru spoken here is also called Hariani. In the east of Dadri and in the adjoining state of Loharu the language is Bagri.<sup>1</sup> In

<sup>1</sup> It is hardly necessary to point out that the word *Ba gar* has no connexion with *Bagar*. *Ba gar* means 'high ground'. It denotes a hard barren soil watered neither from well nor from river but (where there are no canals) dependent on the rainfall. There are two popular explanations of the name *Ba gar*. One is that it refers to the *bagar* or coarse grass used for making ropes which grows in that tract. Another is, that it means the country of goats from the Panjabi *balār*, or *balār*, a goat.



The Jilani area of Jind although this is certainly true Bangar country the local form of speech is also as Harjan and is of a distinctness between Harjan and Bangaru and say that the former and Bangaru is heard in the Ja and Ror villages of Karnal but except that the Harjana vocabulary now and then has a few words from Bangar the specimens show no difference between the two forms of speech.

In giving the following estimated numbers of speakers of Bangaru under its various names it is necessary to explain that those given for Delhi are not the same as those originally published in the Pough List of Languages of that district. That list wrongly reported the Ahirwati of the District under the name of Newari and also gave separate figures for Jatu and Chamruwa which are one and the same form of speech. The Delhi figures for Jatu now given are therefore the sum of the original figures for Jatu and Chamruwa.

<i>B a r i r i a s B a r</i>		
Kaoli		791 000
Faala (Narwa)		80 000
Soniwalba		1595
<i>P t r i a s J a t u</i>		
Delhi (excluding Jilani)		19097
Delhi (including Chana wa)		23634
<i>R e l a s H a r a o r D s a l</i>		
Hisar		315864
Dujana		36400
Jil (Jind and north east Dind)		205639
<b>TOTAL</b>		<u><u>2165784</u></u>

Bangaru is a mixed dialect is not described in detail here. Its peculiarities will be discussed when we come to deal with the specimens.

The following post-position of Dind is given  
 of the specimens received from  
 the following persons:  
 M. J. W. N. H. K. I. I. H. A. N. E. F. J. I. S.  
 H. K. A. C. A. N. T. I.

## BRAJ BHĀKHĀ OR ANTARBĒDI

The dialect is called **Brāj Bhākṣā** (also spelt **Brāj Bhashā**) i.e. the language of the **Brāj Mandal**. It is also called **Antarbēdi**, the language of the **Antarbēd** (Sanskrit *Antarvedi* literally the country within the sacrificial ground i.e. the holy land *par excellence*, of India) or the **Doab** between the **Ganges** and the **Jumna**. Neither name completely describes the language, for it is spoken far beyond the **Brāj Mandal** and the **Doab** although it does not by any means cover the whole of the latter tract. The **Brāj Mandal** almost exactly coincides with the modern district of **Muttāra**, if we exclude the eastern corner comprising **Sadabad** and a portion of **Mūhābān** which were added to the district in the year 1832. The **Brāj Mandal** (Sanskrit *Brājya mandala*) or **Region of the Cowpens**, is the country round **Gokulā** and **Vṛndāvanā**, the abode of **Kṛishṇa's** foster father **Nṛnda** and the scene of that demi-god's juvenile adventures.

Instead of **Brāj Bhākṣā**' the name of the country **Brāj**' is often loosely applied to mean the language. The name **Antarbēdi** is frequently applied to the dialects spoken in the central **Doab**, i.e., in the districts of **Āgrā**, **Etāwah**, **Meerūt**, **Mathurā**, **Etāwah**, and **Etāwah**. The language of **Etāwah** and **Meerūt** is **Kanauji**, and that of the others **Brāj Bhākṣā**.

**Brāj Mandal** as the centre **Brāj Bhākṣā** is spoken to the south in the district of **Āgrā** in the greater part of the State of **Bihar**, in the States of **Dholpur** and **Kanauji** in the western part of **Gwalior** and in the east of **Jampur**. To the north it is spoken in the eastern part of **Gwalior**. To the north east in the **Doab**, in **Bulandshahr**, **Āghāh**, **Etāwah**, and **Meerūt** and across the **Ganges** in **Budāon**, **Bṛilly** and the **Tūāi** parganas of **Nūmā**, **Tūāi**. It thus occupies an irregularly shaped tract running from south west to north east, and measuring on an average 90 miles wide by 300 miles in length. It covers, roughly speaking, an area of 27 000 square miles. It is spoken at home by, in round numbers, 7,800,000 people.

Over this area **Brāj Bhākṣā** exhibits a few variations. The standard form of the dialect is best illustrated by the language of **Muttāra**, **Āghāh** and **West Āgrā**. To the north of **Āghāh** lies the district of **Bulandshahr** where the language is much mixed with **Vernacular Hindostani**. So far as the **Brāj Bhākṣā** portion of its grammar is concerned, the only important difference is the change of the typical **Brāj** termination *au* to *o*. Thus, *chalyo* not *chalyau*, gone. In the east of **Āgrā**, **Dholpur** the plains portion of **Kanauji** and the neighbouring portion of **Gwalior** the language is very nearly the standard, the only important difference being the omission of the letter *y* from the past participles of verbs, thus *chalan* not *chalyau*. In the **Doab** we find a similar omission of *y* in the districts of **Etāwah** and **Meerūt**; the most eastern of the **Brāj Bhākṣā** area and here we have in addition the **Bulandshahr** change of *au* to *o* as in *chalo* not *chalyau*. The same peculiarities are observable across the **Ganges** in the districts of **Budāon** and **Bṛilly**. In each case we see **Brāj Bhākṣā** fading off into **Kanauji**, in which *chalo* is the regular form. **Āgrā**, in the north west of **Gwalior** we also observe the change of *au* to *o* and the omission of *y*, the language in this case fading off into the **Bhāṣā** form of **Bundel**.

In Bharatpur and in the *Ḍāṅg* dialects to its south, which lie to the west of Karauli, the *y* is preserved, and *au* is sometimes changed to *ō* and sometimes not. Here we have the language fading off into the Jaipurī dialect of Rājasthānī in which the *y* exists, but the termination is always *ō*, not *au*. Similarly in Gurgaon, the dialect is fading off into Mēwāṭī, and here again the *au* has become *ō*, but the *y* is preserved. Finally in the Tarai Parganas of Naini Tal, we find a mongrel dialect, locally known as *Bhukṣā*, from one of the tribes which employ it. I have classed it as Braj Bhākhā, but it might with equal propriety be put under Kanaujī or Hindōstānī.

Natives do not recognise all these distinctions. They, however, admit the following varieties. The Braj Bhākhā of the east, where it is shading off into Kanaujī, they often call Antarbēdī. The dialect of the north-east corner of Gwalior, opposite the State of Dholpur, the country of the Sikarwār Rajputs, they call Sikarwārī. The dialect of the plains portion of Karauli and of the portion of Gwalior opposite that State across the Chambal, they call Jādōbāṭī, from the Jādōs who are settled there. The broken country in the south of Bharatpur, in Karauli, and in the east of Jaipur is called the *Ḍāṅg* and the dialect spoken by the Gūjar inhabitants of these hills is called *Ḍāṅgī*, with further subdivisions in Jaipur into *Ḍāṅgī* proper, *Ḍūgarwārā*, *Kālimāl*, and *Ḍāṅgbhāṅg*. As already stated, the mixed dialect of the Naini Tal Tarai is called *Bhukṣā*.

Taking the use of *yan*, *au*, *yō*, or *ō* in the past participles as our criterion, we are able to classify the various forms of Braj Bhākhā as follows :—

I.—Standard Braj (*chalyan*).

Muttra.

Aligarh.

West Agra.

II.—Standard Braj (*chalṃyō*).

Bulandshahr.

III.—Standard Braj (*chalan*).

East Agra.

Dholpur.

Jādōbāṭī (Karauli plains and Gwalior).

IV.—Braj merging into Kanaujī (*chalō*).

Itah.

Mainpurī.

Budaun.

Bareilly.

V.—Braj merging into Bhadauri (*chalō*).

Sikarwārī (north-west of Gwalior).

VI.—Braj merging into Rājasthānī Jaipurī (*chalyan* or *chalṃyō*).

Bharatpur.

*Ḍāṅg* Dialects.

VII.—Braj merging into Rājasthānī (Mēwāṭī) (*chalṃyō*).

Gurgaon.

VIII.—Mixed dialect of Naini Tal Tarai.

In the district of Aligarh, and in the east of the district of Agra, we come across a very peculiar form of the pronoun of the third person, viz *gwa* or *gu*, he, she, it or that. So far as the specimens show, this form only occurs in this tract, but in the Dāng dialects we find a form *hwa*, which suggests its origin. In the districts in the east of the Braj Bhakha tract we notice a tendency to run consonants into each other, especially when the first of them is the letter *v*. This is also a marked feature of the neighbouring Bhadauni form of Bundel. Examples are *khachhu* for *khachhu*, expenditure (Mainpuri), *mat* for *marat*, dying (Sikarwari), *thakussa* for *thaku sahib* (Etah), and (even so far north west as Aligarh) *naukannu* for *naukarani*, servants.

In the districts of Budaun and Bulandshahi, the Braj Bhakha is much mixed with the neighbouring vernacular Hindostani, just as in the former district it is also mixed with Kanauji. One more small point may be noticed. Over a great portion of the Braj Bhakha tract there is an instrumental case ending in *an*, as in *dhukhan* by hunger. In Agra and Dholpur we have instead a form in *am*, thus *dhukham*. This is an interesting survival of the time when the suffix *ne* was once used for the instrumental as well as for the agent case.

In the broken country in the south of Bharatpur in Karauli and in the east of Jaipur, the Braj Bhakha employed by the Gujari inhabitants presents many notable peculiarities. These are described in the section relating to those dialects. Suffice it to say here that they form a connecting link between Braj Bhakha and the Jaipur dialect of Rajasthan. Like many rude forms of speech they are of importance for the comparative philology of the modern Indo Aryan vernaculars.

It will be seen from the above that there exist several cross divisions in the classification of the various forms of Braj Bhakha. It is hence by no means easy to arrange the districts in which it is spoken in an order which is convenient for the examination of the specimens. That given in the following paragraph is the one which I have adopted —

	The number of speakers of Braj Bhakha at home is reported to be as follows —	
Number of speakers		
Standard—		
Muttra		111 721
Aligarh		992 00
Agra		517 000
Dholpur		262 930
J. dōb tī—		
Karauli	80 000	
Gwaharī	60 000	
		140 000
Sikarwari (Gwaharī)		127 000
Etah		401 000
Mainpuri		03 000
Bareilly		507 213
		4 470 469
Braj Bhakha mixed with Vernacular Hindostani—		
Bulandshahi		911 000
Budaun		806 000
Narnal Tal Talai		193 021
		1 967 021
	Carried over	6 437 490

	Brought forward . . .	6,437,490
Braj Bhākhā merging into Rājasthānī—		
Gurgaon . . . . .	119,700	
Bharatpur . . . . .	502,303	
Ḍāṅg Dialects . . . . .	774,781	
	<hr/>	1,426,784
	GRAND TOTAL . . .	<hr/> <hr/> 7,864,274

No information is available as to the number of speakers who employ Braj Bhākhā outside its own area.

Braj Bhākhā is more typically Western Hindī than is literary Hindōstānī, and is also more archaic. The latter dialect, based on the form of speech employed in the north-west corner of the Western Hindī area, is strongly influenced by Pañjabī. It follows the latter language, more especially, in the preference for the termination *ā* for strong masculine tadbhava nouns, adjectives, and participles, and in employing only one form of the future tense, that made by suffixing *gā*. In Braj Bhākhā *au* is generally preferred to *ā*, and, though *gan* is also employed to express the future, a form of which the characteristic letter is *h* is more commonly met with. The future made with *gā* or *gau* extends over all the north of India from the Panjab to Bihar. In the west it is the only form, but its use becomes more and more rare as we go eastwards, so that in Bihar it is only met in sporadic instances.

The archaic nature of Braj Bhākhā is well illustrated by the occasional retention of a neuter gender. In most of the dialects of northern India this gender has nearly altogether disappeared,—nouns, which in former days were neuter, having as a rule become masculine. In Braj Bhākhā, however, it is occasionally preserved. For instance, the infinitive was originally a neuter, hence, in Braj Bhākhā we have not only the usual masculine form, e.g., *mār<sup>nau</sup>* (Hindōstānī, *mār<sup>nā</sup>*), to strike, but also, and more usually, the neuter form *mār<sup>naū</sup>*. In the rural dialects this retention of the neuter is more widely spread than in the Braj Bhākhā of literature; for instance, we have the neuter word *sōnaū* or *sōnō*, gold; and even a neuter adjective in phrases like *ap<sup>nāū</sup>* (or *ap<sup>nō</sup>*) *dhan*, his own wealth.

I have said above that Braj Bhākhā generally prefers the termination *au* to the *ā* of Hindōstānī. Towards the east of the area in which the dialect is spoken, there is a tendency to pronounce this *au* as *ō*, after the Kanauji fashion. I shall, henceforth, treat these terminations *au* and *ō* as convertible terms. The standard Braj of Muttra, the Doab, and Rohilkhand, does not use this *au* termination for nouns' substantives. In the case of these it takes the termination *ā*, not *au*. Thus, *ghōṛā*, not *ghōṛau*, a horse. The oblique form singular and the nominative plural of these nouns ends in *ē*, also as in Hindōstānī. As we go south of Muttra, however, we find these nouns ending in *au* or *ō*, and, moreover, the oblique form singular and the nominative plural ends in *ā*, not *ē*,—an idiom which is borrowed from Rājasthānī. Adjectives (including genitives and participles), on the other hand, universally end in *au* or *ō*. Thus, standard Braj, *ghōṛē-kau*, southern Braj, *ghōṛā-kau*, of a horse; *bhalau*, good; *chalyau*, gone. Besides *aū*, corresponding to the Hindōstānī *ō*, nouns have an oblique plural in *nī* or *n*, as in *ghōṛanī-kāu*, or *ghōṛanī-kāu*, of horses.

The pronouns show many divergencies from standard Hindostani. These will be described later on when dealing with the grammar. Here it will suffice to draw attention to the frequent use of the word *haū* meaning I.

As regards verbs the present tense of the auxiliary does not differ materially from Hindostani, but this is not the case with the past tense which is *lau* or *lutau* not *tha* (I) was.

In the active verb the present participle ends in *tu* or *t* (eg *maratu* or *'marat* striking) not in *tas* as in the Hindostani *mar ta*. The past participle of standard Bijaī is very characteristic. It ends in *yan* as in *maryan* struck. As we go eastwards there is a tendency to drop the *y* so that we have forms like *chalanu* *clalo*. On the other hand to the south the *y* is inserted in adjectives which are not participles so that we have words like *ac'hyanu* good *til'ayanu* you. The *y* which properly belongs only to the past participle is a survival of an old Sanskrit. The stages may be represented as follows—Sanskrit *maritālah* Prākrit *māṇḍao mā uao māṇḍau* Bijaī *maryan*.

The tense which in Hindostani is often called the *roust* and is usually employed as a present subjunctive is in reality an old present indicative the meaning of which has been specialised. In Bijaī Bhakha it is quite common to find it used in its original meaning of a present indicative. When it is desired to define the meaning of this tense so as to make it a present definite this is done by adding to it the present tense of the verb substantive. Thus *haū maraū haū* I am striking *t' maraū la* thou art striking. Another form of the present definite is made with the present participle as in ordinary Hindostani. Similarly the imperfect tense is made with the present participle but in some parts of the Bijaī Bhakha area we find another set of forms of the imperfect made by adding the past tense of the verb substantive to what is usually identified as the third person singular of the simple present for all persons and numbers. Thus *marāū lau* I thou or he was striking *marāū le* we you they were striking.

The future tense of Bijaī Bhakha may be formed by adding *gau* to the simple present thus *marāū gau* thus following Hindostani. The more usual method is however to add *ih* or *aih* to the root and then to suffix the same terminations as those of the simple present. Thus *marāihāū* I shall strike. This tense is derived directly from the ancient Sanskrit. The steps are Sanskrit *marishyati* Prākrit *marissami marishami marāihāū* Bijaī Bhakha *marāihāū*. It is thus seen that the Bijaī Bhakha future is identical with the latest form of the Prākrit future.

Bijaī Bhakha has a long and illustrious roll of authors. The earliest work with which I am acquainted is the Pithuraj Rasau of Chand Baidai. Chand states himself that he was born at Lahore and he was the most famous of the Rajput bards. Nevertheless he wrote neither in Panjab nor in Rajasthan but in an old form of Bijaī Bhakha. He was the court poet of Pithuraj Chauhān of Delhi the last of the great Hindu monarchs who was conquered and slain by the Muhammadan invaders under Shahabuddin in the year 1192 A.D. In the Pithuraj Rasau Chand celebrates his master's exploits. These took place mainly in the middle Doab and the north of Rajasthan and Bundelkhand so that the employment

LITERATURE

I say usually *dnf d* but the dent feat on *stot nmy opno co oct* I look pon as a old loc t e of a erb l noun on t l'ng. f us a a /a e I thou or lo was e st l'ng (cf Engls a st l'no) An exactly sm l dom sfo nd n tle N al d al et of BIA

of Braj Bhakha is not surprising. The language is so old that parts of it are actually pure Prākṛit. Unfortunately the value of the work either as a historical document or for linguistic study is discounted by the fact that grave doubts exist as to its genuineness. It is in any case certain that it contains copious interpolations. The poem has not yet been critically edited in its entirety but the Nigūṇ Prachīnan Sabha of Benares has undertaken the task and a good edition is now (1912) becoming available to students.

During the fifteenth century there was current in northern India a system of devotion known as the *Kṛshṇa cult of Braj* founded by a learned Brahmin whose date is uncertain. The devotion of the deity which was promulgated by him was that of Kṛṣṇa conjointly with that of his spouse Rādhā. It is popularly known as *bhakti* and his teaching was not promulgated as a popular religion — his followers were a select few. At the end of the fifteenth century a Tailāṅga Brahmin named Vāllabhacharya changed all this by popularising the cult of Rādhā and introducing it to the masses of the people. The faithful round *Mathura* — in other words the Braj *Mathura* — the scene of the sports of the youthful Kṛṣṇa and of his amours with Rādhā and the other maidens of Gokul. Here Vāllabhacharya finally settled. He left eight famous pupils who are collectively known as the *Asht Chhṛī*. The most conspicuous of them were Vithal Nath and Surdas. These eight disciples were settled in the country hallowed by their traditions and became founders of the illustrious colony of Gokulāsthā Goswīs filling all the world with the music of their songs. They employed the Braj Bhakha dialect as the medium of their verse and since then time just as *Avadhī* has become the language first of the *Gestés of Ram* and secondly of all north Indian Epic poetry so Braj Bhakha has ever since remained the one suitable vehicle for the praise of Kṛṣṇa and his divine mistress. The *Asht Chhṛī* had many pupils and among others several of whom have displayed signal command over language and have succeeded admirably in composing the *padas* which are characteristic of their style — short and sweet love songs in which the love of Kṛṣṇa for Rādhā is compared to the love of the Supreme Deity for the human soul. The graceful diction and at the same time the passionate yearning of some of these hymns have not often been surpassed.

The greatest of all this group was undoubtedly Surdas (flourished 1550). He was a son of a court singer to the Emperor Akbar and was blind — the youngest of seven brothers of whom six had been killed in battle fighting for the independence of Hindustan. He was a voluminous writer and his fame chiefly rests upon his well known *Sursagar* a collection of stanzas extending to something like 60,000 lines. He justly holds a high place in the annals of Indian literature. He excelled in all styles. He could if occasion required be more of some than the Sphinx and in the next verse be as clear as a ray of light. Other writers may have equalled him in some particular quality (in his special line) he combined the best qualities of all. To European taste there is too much sameness in his narrative style — a sweet evenness it is true — to allow him to claim all that Indian devotees would render to him. The blind bard of Mathura was a great poet, but nowhere does he reach to that high nobility of thought which illumines all that his great rival Tulsīdas of Audd has written.

To give a list of Sui-das's successors and imitators would be unprofitable, and to describe their work at any length would occupy too much space. I content myself with referring to Nabha-das (fl. 1600), originally a Dòm by caste, the author of the *Bhai-t-mal*, a collection of legends about the great Vaishnava reformers, from which some historical matter may be extracted. Other famous writers in Braj Bhakha are Devī Datt (early 17th century) of Mainpurī, who has a great reputation amongst Indian scholars and Bihari Lal (fl. 1660), the author of the incomparable *Sat-sai*, or seven hundred couplets in what is some of the daintiest and most ingenious verse that was ever written. The *Sat-sai* has aptly been described as the despair of translators and the mine of commentators. The ease with which its author inevitably uses the right word in the right place makes translation almost impossible, and the compressed nature of his style,—each couplet being in itself a completely finished miniature,—gives rise to difficulties that afford an irresistible temptation to scholars who are learned men without being poets, and who love to hide what is obscure in the still deeper darkness of paraphrase and commentary.

## AUTHORITIES

The first recognition of Braj Bhakha as a distinct dialect with which I am acquainted is Lallu Lal's grammar mentioned below, which was published in 1811. The early Jesuit Missionaries do not seem to have been acquainted with it, nor is it mentioned in old collections of language specimens such as the *Sprachmeister*. In the following list I mention only those grammars and other aids to the student which deal directly with the dialect. Full information regarding other works in Braj Bhākha will be found in the general bibliography of Western Hindi.

The only translation of the Scriptures into Braj Bhākha with which I am acquainted is the 'Braj' version of the New Testament by the Serampore Missionaries (Caley and Chamberlain 1818—1833).

## GRAMMARS, DICTIONARIES AND READING BOOKS

- LALLU LAL — *General principles of Inflection and Conjugation in the Braj Bhakha or the Language spoken in the country of Braj, in the District of Goolyur & the Dominion of the Raja of Bhurtpoor as also in the extensive countries of Bunesara, Bhudawan, Unter Bed and Boondelkhund* Composed by Shree Lallu Lal Kub Bhalaha Moonshee: the College of Fort William: Calcutta 1811
- GARÇIN DE TASSY — *Anecdote relative au Braj Bhakha, traduite de l'Hindustani* *Journal Asiatique* xi (1827) p. 298
- GARÇIN DE TASSY — *Éruditions de la langue Hindou* Paris 1847
- GARÇIN DE TASSY — *Hin et Hindou Muntahabat Ohrestomathie Hin et Hindou a l'usage des Élèves de l'École spéciale des Langues Orientales Vivantes pres la Biblio. Imp. Nationale* Paris 1849
- GARÇIN DE TASSY — *Tableau de Kalyug ou de l'Age du Fer, par Wischnu Das traduit de l'Hindou* *Journal Asiatique*, iv xix (1852) p. 551
- PRICE, W — *Selections Hindes and Hindoostanee to which are prefixed the rudiments of Hindes and Braj Bhakha Grammar* Calcutta 1827 2nd Edition 1890
- BALLANTYNE J R — *Hindi and Braj Bhakha Grammar* London 1839 2nd Edition 1868
- BALLANTYNE, J R — *Grammar of the Hindustani Language with brief Notices of the Braj and Dakhan dialects* London, 1842
- BATE, J D — *A Dictionary of the Hindes Language* Benares 1875 Contains many Braj Bhākha forms
- KELLOGG REV. S H D D L L D, — *A Grammar of the Hindi Language, in which are treated the High Hindi, Braj, etc with copious philological Notes* 1st edition 1876, 2nd edition London 1898
- ' ARYA ' — *Hindi Grammar in Hindi and English in which is treated the Braj Dialect with illustrations from the Ramāi* by Arya Benares No date



A skeleton grammar of the Braj Bhākhā dialect is given below. In writing it, I have presumed that the reader is acquainted with the principles of standard Hindostānī. The following additional information will be found of use. For the sake of completeness much is a repetition of matter in the preceding pages.

## Grammar

In many parts of the Braj Bhākhā area, especially to the east and south-east, near the Bhadani country, the letter *ṛ* when it precedes a consonant is often elided, and the following consonant is then doubled. Examples are *maddu* for *maṛḍ*, *ṛ man*, *majjan*, for *maṛ jan*, die (imperative), *mattā*, for *maṛ at hū*, I am dying, *naulannu sū*, for *naul'anu sū* to the servants (after *ṛ* verb of serving). In Aligarh we meet a similar elision of *j* in *bhed dayau*, for *bhej dayau*, he sent.

The sound of the letter *w* is very indefinite. It is often pronounced as *b*. Thus, the word for 'he' is as often *bō* as *wo*. The true sound is really something between the two letters. The letter *w* often becomes *m*, especially after a long vowel. Examples are *mahā* (or *bhā*) for *wahā*, there, *char amatu ai*, is coming, *amatu ai*, is coming, *manāman*, to celebrate, *jamē*, they may go, *ṛ omati*, she (was) weeping, *ḍuman*, fifty two.

Aspirates are very loosely dealt with. They are quite frequently dropped in the verb substantive. Thus in Aligarh, we have *ṛ*, I am, *e*, thou art, *he is*, *ṛ*, we are, they are, *au*, you are, *o* he was. So, we have *hat* for *hath*, *ṛ* hand. *Ḍ* is moved in its position in *bhā* for *wahā*, there, *bhant*, for *bahut*, much, and *kulaph*, for *quff*, a bolt.

In Aligarh we have *ly* changed to *ch* in *chō*, for *lyō*, why.

Except in the Braj Mandāl and the adjacent country, the diphthong *au*, which is so characteristic of Braj Bhākhā, is very commonly changed to *o*. In fact, over the whole area these two letters may be looked upon as mutually convertible. Thus, *chalyau* or *chaluo*, he went.

Attention has already been drawn to the fact that in Braj Bhākhā, strong masculine adjectives (including genitives and participle) of *a* bases, end in *au*, as in *bhalau*, good, *ghar lau*, of the house, *chalyau*, gone. In the Braj of the Braj Mandāl, and of the country to its north and east this is not the case with substantives. These end in *ā*, as in Hindostānī. Substantives end in *au* or *o* only in the south country bordering on Rajputana. In the same part of the country, these substantives form their oblique-singulars in *a* and their oblique plurals in *ā*, and we meet sporadic instances of this further north. Thus even in Mutṭā we find *thoṛe dīnā pachhe*, after a few days, in which *dīnā* is used instead of the regular Braj Bhākhā form *dīnan*. These oblique forms in *ā* and *ā* are no doubt due to the influence of Rājasthānī. Generally these nouns have their singular oblique form and their nominative plural in *ai* or *i*, and their oblique plurals in *an* or *ani*. Thus, *ghoṛa*, a horse, *ghoṛai lau* or *ghoṛe lau*, of a horse, *ghoṛai* or *ghoṛe* horses, *ghoran lau* or *ghoṛani kan*, of horses. There is one important group of exceptions. Nouns of relationship even when their nominatives end in *a*, have the Rājasthānī oblique forms everywhere. Thus in Mutṭā we have *do chhōṛa* (not *chhōṛe*), two sons, again, *loh'ṛe beta ne*, by the younger son.

The letter *e* added to a noun gives the force of the indefinite article (compare the Persian idiom). Thus, *jane lau*, of a certain man, *nauk'ṛe* (Mutṭā), a servant.

There is the usual locative in *e*, which is found all over northern India, as in *ghar e*, in a house. There is also an instrumental in *o* or *ô*, as in *bhulho* or *bhukhō*, (I die) of hunger.

The postposition of the case of the agent is usually *nē* or *naī*. Occasionally we meet the form *nu*, as in *tum nu mah'man' lara e* (Aligarh) you have given a feast. This postposition is the origin of another instrumental case in *n*, *ni*, or *nu*, according to locality. Thus *bhukhan*, *bhulhan*, or *bhukhanu* by hunger. This instrumental in *an* has become confused with the oblique plural in *an* which has in altogether different derivation, and hence an *i* or *u* is often suffixed to this oblique plural form which has no business to be there. Thus, besides *ghoran* we have *ghoranu*, and besides *gharan*, we have *gharanu*. Similarly we meet *mayuanu lara*, of servants, *lamenenu kũ*, to workers, and many other such forms.

Now and then we meet with instances of other old case forms such as *ajay* (Aligarh), the accusative dative of *ajay* a king. So we have the termination *n* added to the nominative of weak *a* bases as in *gharu* for *ghar* a house. Indeed this termination is often used in the oblique cases as well, where, however, its derivation is different.

There are several instances of the survival of the neuter gender. These have been dealt with *ante* on p. 72 and need not be again discussed.

Adjectives which end in *an* often follow, in the south the example of the past participle, and insert *y*. Thus *ac'hyan*, good, *mayan* my, *tihayan* your.

The accusative dative of the personal pronouns often takes the forms *mo e toe*, and *uae*, in different varieties of spelling. The final *e* of these forms is very loosely attached to the base, so that, when emphatic particles are added they are inserted between the two. Thus *mo u e*, me also. In Aligarh and East Agra there is a peculiar form of the personal pronoun of the third person *vir*, *gu* or *gwa* he, that, oblique singular *gwa*. Nominative plural *gwe* oblique plural *guni*. Connected with it is *gwa* or *ngwa*, there. Another demonstrative pronoun which we meet is nearly the same in form as the relative pronoun. In Aligarh and the east it takes the form *ji*, and means 'this'. To the south it takes the form *je* and means 'that'. Similarly we have words like *ghã* meaning 'here' or 'there' according to locality and *jab*, the equivalent of *tab*, then, besides meaning 'when'.

I have already mentioned the way in which, in some localities, the initial *h* of the auxiliary verb is dropped. Here I may also draw attention to the following forms found in the Doab. *Ni hũ*=I am not. *Hara* is used for *hara*, having been, and *haru e*, a nearly pure Kanjuri form, for 'he is'. In the definite present when the *h* of the verb substantive is elided, the latter is sometimes combined with the present participle, as in *mar'atũ*, for *mar'at hũ*, I am dying. This may be further contracted in the east to *matũ*.

The tense which in ordinary Hindostani is commonly used in the sense of a present conjunctive is, in BrĀj Bhākhā, quite commonly employed in its original meaning as a simple present. Thus *mar'atũ*, I strike as well as 'I may strike'. When the verb substantive is appended to this tense we get another form of the definite present, as in *mar'atũ harũ*, I am striking.

Another method of making a definite present and an imperfect is to take a verbal noun in *ai* or *e* and to append to it the appropriate auxiliary. Thus *ma:ai haũ* or *ma:e laũ* I am striking *ma:ai h i ai ma:e lau* I was striking. The *ma:ai* remains unchanged through all numbers and persons.

Attention has been drawn on pp 69 and ff to the fact that the *y* of the past participle is commonly dropped in the east as we approach Kharwar.

As regards idiom we have to note that the agent case is often used with the past tenses of intransitive verbs. Thus (Muttar) *lol i e beta ne clalyau* the younger son went away. This is of course quite contrary to the use of standard Hindostani but is justified by the practice of Sanskrit. The verb is to be considered as imperonal and the above sentence is literally 'it was gone by the younger son'. In Sanskrit it would be *logi na pi tina clalitam*.

Note also how the past tense of verbs of saying and the like is put in the feminine to agree with *bat* understood. Thus *la: i* he said literally 'the word (*bat*) was said by him

---

---

**BRAJ BHĀKHĀ SKELETON GRAMMAR.**

---

## BRAJ BHĀKHĀ SKELETON GRAMMAR

## I—DECLENSION

	Masculine		Feminine	
	Strong	Weak	Strong	Weak
<b>Sing</b>				
Nom	gāṛa a hora	gāṛ gāṛu a hora	ma a woman	bat a word
Obl	gāṛa gāṛe gā a	gāṛ gāṛu	ma	bat
<b>Plur</b>				
Nom	gāṛa gāṛe gāṛa gāṛe gāṛa	gāṛ gāṛu	a dṛiṣṭa	batas
Obl	gāṛau̐ abo a gāṛan gāṛan	gāṛau̐ gāṛan gāṛanu	na yau arjan arjan naran	ba au bata bātan

## Postpositions—

Agent *ne naṛ*Acc Dat *lu lu Lau laṁ lā*Abl Instr *ṣ ṣṭi te te*G n *Lau obl m ṣe Le fem I*Loc *me ma pu tau*

Adjectives an, as n ord nary We are H nd exc pt that strong masculine forms end in a as cad of a w tl an oblique form in a ṣ ṭ and that the plural masculine ends in e ṣ ṣ or a

## PRONOUNS

	I	Thou	He that	Th s	Who	That	Who?	What?
<b>Sing</b>								
Nom	ma lau ā	tu ta tas	wo waḥ waḥ	yaḥ yaḥ	ṛa ṛa	so t an	lā lau laun	kaḥ ka
Obl	wo may moḥ maḥ	tu fuy foḥ t h	wo wa waḥ	ṛa ya yaḥ	ṛa ya yaḥ	t ṣ tu t	l ṣ la laḥ	kaḥ
Acc	moḥ waḥ wo may woḥ mo	foḥ fuḥ fo tey tu to	nā wa oḍy wa	yaḥ yaḥ ṛa	yaḥ yaḥ ṛa	taḥ ta ta t ṣ	kaḥ ka l ṣ	kaḥ
G n	ṛa ṛa ṛa ṛa	t au taryau			ṛa	ta u		
<b>Plur</b>								
Nom	ham	tam	ṛa wa	ya ṛa	ṛa	so ta	lo la	
Obl	ham ham au hamam hamam	tam tam'au	ṛa ṛa ṛa waḥ waḥ waḥ waḥ	ṛa ṛa nāḥ	ṛa ṛa ṛa ṛa	t t t t t t	l l	kaḥ
Acc	ham	tam	waḥ waḥ	nāḥ	ṛa	t t	l	kaḥ
Dat	ham	tam	waḥ waḥ	nāḥ	ṛa	t t	l	kaḥ
Gen	ham au ham ya	tam au tam ya t ham t haryau				t t	l	kaḥ

In s.l the above especially in the first and second persons the plural can be used for the singular. In the paradigm of he that /  
often substituted for *ṛa*. Thus *kaḥ kaḥ* *kaḥ*. Similarly in the *ṛa* substituted for the plural. Thus *yaḥ ṛa ṛa* *yaḥ*. Any one  
of *ṛa* for *o* *ley* *obl* *kaḥ*. Anything *kaḥ* which is not changed in the oblique form. Self *ṛa* *ṛa* *ṛa* *ṛa*

## II.—CONJUGATION—A. Auxiliary Verbs and Verbs Substantive

Present, I am

	Sing	Plur
1	हँ	हँ
2	हँ	हँ
3	हँ	हँ

Past, I was Sing masc हँ हँ, fem हँ plur masc हँ or हँ fem हँ We also meet the Kanauji form हँ हँ, हँ हँ Neither of these changes for pers 1

**B Active Verb**—Infinitive मँ मँ or मँ नँ obl मँ नँ, or मँ or मँ obl मँ or हँ, to strike  
For मँ, we have often मँ

Present Participle, मँ मँ, striking

Past Participle, मँ, struck

Conjunctive Participle मँ, मँ हँ, मँ-हँ, having struck The final २ in all these words (except हँ) is sometimes omitted  
Sometimes we find हँ instead of हँ

Present Indicative or Subjunctive, I strike, or I may strike		Future I shall strike	
	Sing	Plur	
1	मँ, मँ	मँ, मँ	मँ, मँ मँ मँ मँ मँ
2	मँ, मँ	मँ, मँ	मँ, मँ मँ, मँ मँ मँ
3	मँ मँ	मँ, मँ	मँ मँ मँ मँ मँ मँ

Imperative, मँ, मँ, मँ, strike thou, मँ, strike ye, मँ मँ मँ मँ, be good enough to strike

Other tenses are formed on the analogy of Literary Hindi See, however Borrowed Tense below

**C Irregular Verbs** These are—

हँ, to become Infinitive, हँ or हँ past participle, हँ (masc obl हँ or हँ fem हँ or हँ), conj part, हँ, हँ-हँ, etc., present, हँ, etc., future, हँ हँ हँ हँ etc. The last is regular, except that the 2nd pl future may be हँ, and the past participle is occasionally हँ

हँ, to give Infinitive हँ or हँ past participle, हँ or हँ (masc obl हँ or हँ, fem हँ or हँ), conj part, हँ, etc., present, हँ, etc., future, हँ हँ, etc.

हँ, to take Let *o* *hँ*, substituting *l* for *h*

हँ, to appoint Past participle, हँ (masc obl हँ, fem हँ)

हँ, to do Infinitive, optionally हँ past part हँ, हँ हँ or हँ conj part, हँ हँ or हँ हँ, future, हँ or हँ

हँ, to go Past participle, हँ (masc obl हँ or हँ fem हँ or हँ)

**D Passive**—This is usually formed as in standard Hindi by compounding the past participle with, हँ A passive is sometimes formed by adding २ to the root Thus मँ, he is being beaten

**E Borrowed Tense**—Braj Bhasia sometimes uses the Rājasthāni method of forming a definite present, by adding the verb substantive to the simple present instead of the present participle. Thus instead of मँ हँ, etc., I am striking, we may have,—

	Sing	Plur
1	मँ-हँ	मँ हँ
2	मँ-हँ	मँ-हँ
3	मँ-हँ	मँ-हँ

**F Causal Verb**—This is formed by adding *aw* for the causal and *aw* or *aw* for the double causal Thus, हँ, to go, हँ, to cause to go, हँ, to cause to go, हँ, to cause to go. Sometimes *aw* is shortened to *aw* Thus, हँ, he comes to be full In the past participle, the final *aw* is often omitted Thus हँ (for हँ), he called

## KANAUJI

Kanauji takes its name from the city of Kanauj which is situated on the bank of the river Ganges in the modern district of Farrukhabad. That city is one of the most ancient in India under the name of Kanya Kubja (the Canogyza of classical geography) it is celebrated in Sanskrit literature as early as the Ramayana and the earlier Arabian geographers describe it as the chief city of India. In the middle of the 5th century A.D. it fell into the hands of the Rathor Rajputs. The fifth monarch of this dynasty was Janchand who is a prominent figure in the Rajput epic of Chand Bardai and in the Alha Udai cycle described under the head of Bundeli. In 1193 G. Janchand was defeated and slain by the Muslims, and Kanauj became a portion of the Muhammadan Empire of India. Throughout its history the city also gave its name to its dependencies and to the surrounding district, and Kanauji therefore means literally the dialect of the old kingdom of Kanauj.

At the present day Kanauji is spoken in its greatest purity in the Doab districts of Etawah and Farrukhabad and north of the Ganges in Shahjahanpur. It is also found in Cawnpore and Hardoi, but in the latter district it is more or less mixed (according to locality) with the Awadhi dialect of Eastern Hindi spoken to its east and in the former it shows signs of the influence not only of Awadhi but of Bundeli. North of Shahjahanpur, in Pilibhit we also find Kanauji but here it is mixed with Brij Bhakhi.

Kanauji is bounded on the west and north west by Brij Bhakhi and on the south by Bundeli. Both of these are, like Kanauji dialects of Western Hindi. On its east and north east it has the Awadhi dialect of Eastern Hindi.

The area over which Kanauji is spoken is not a large one, and near the borders it is influenced by neighbouring dialects. In the tract in which pure Kanauji is spoken there are few variations. The only important one is that north of the Ganges and in Cawnpore, there is a tendency to add a short *e* to a word ending in a consonant. Thus *deti* (rise) not *det*, giving *bad* not *bad* after. I have already said that in Cawnpore and Hardoi the dialect is mixed. This is specially the case in Eastern Hardoi (in the Trisul of Sandil), where it is difficult to say whether the language is Awadhi or Kanauji. The same is the case in Cawnpore and in that district in the tract on the bank of the Jamna opposite the district of Hamirpur the language is so influenced by the Bundeli of the latter district that it has a special name of its own *Tirhari*: or the language of the river bank. There is also a *Tirhari* spoken on the opposite (southern) bank of the Jamna which has been described under the head of Awadhi.

The number of speakers of Kanauji is reported to be as follows —

Name of District	Number of speakers
Farrukhabad	712 500
Etawah	351 000
Carried over	1 063 500

Number given for Etawah is probably too small

Name of District	Brought forward	Number of speakers
Harden (except Sandila)	.	1 063 500
Shahjahanpur	.	880 500
Pilibhat	.	825 000
		432 500
		<hr/> 3 201 500
Mixed dialects—		
Cawnpore Kanauji	.	1 090 000
Cawnpore Tikh r	.	40 000
Harden (Sandila)	.	100 000
		<hr/> 1 280 000
	TOTAL	<hr/> 4 481 500

As a literary language Kanauji has been overshadowed by its more powerful neighbour Braj Bhakha. The district in the Kanauji area which has produced the most famous authors is Harden, where the towns of Pibani and Bilgram, especially the latter, were the homes of many distinguished writers. Most of these were Muslims, and wrote in Arabic and Persian, but Hindu and Muhammadan writers in the vernacular were not wanting.

The town of Tikarpur or Ikhwanpur is in the district of Cawnpore. Here, in the middle of the 17th century, flourished four celebrated brothers, Chintamani Tiupathi, Matnam Tiupathi, Bhukhan Tiupathi, and Nilkanth Tiupathi. They were voluminous authors, and the reputation of their learning and poetic powers has survived to the present day.

The only work dealing with Kanauji which I have seen is Mr Kellogg's Hindi grammar. The Serampore Missionaries published a version of the New Testament in Kanauji in the year 1821. The dialect employed differs considerably from that illustrated in the following pages.

As elsewhere stated, Kanauji differs but slightly from Braj Bhakha. It prefers the termination *o* to the *au* of that dialect. *Ō*, however, also occurs in some forms of Braj Bhakha. Both dialects are fond of adding *u* to the end of nouns which in ordinary Hindostani terminate in a consonant. This is, perhaps, more common in Kanauji, which also north of the Ganges, sometimes puts *r* instead of *u*.

With reference to the accompanying skeleton grammar of Kanauji the following additional facts may be noted—

As in other dialects there is a tendency to drop *h* between two vowels. Thus, 'I will say' is *lakhāũ* for *lakhahũ*.

Strong masculine adjectives (including the genitive case and participles), which in Standard Hindi end in *a*, in Kanauji end in *o*. Thus Hindi *chhota*, Kanauji *chhoto*, small. Strong masculine substantives, however, end in *a*, and this *a* is in some cases (mostly nouns of relationship) not changed to *e* in the oblique singular. Thus, *laiila*, a son, *laiila lo* (not *laiile lo*), of a son.

Weak masculine adjectives, which in Hindi end in a silent consonant, in Kanauji optionally end in *u*. Thus Hindi *ghas*, Kanauji *ghau* or *ghau u*, a house. This termination *u* is optionally retained in the oblique singular, as *ghau lo* or *ghau u lo*, of a house.



As regards Demonstrative Pronouns, these are, in Standard Hindi, *wah* and *yah*, and in Bundeli *bo* and *jo*. Kanauri fluctuates between the two forms. We have *wahu* as well as *baū*, he, that, and *yahu* as well as *jan*, this.

We sometimes find the past tense of a neuter verb used impersonally with the subject in the agent case. Thus *laiika ne chalo gao* by the son it was gone away, *īe*, the son went away. This is, of course, opposed to the rules of Standard Hindi. Note how verbs of saying, asking, etc. are used in the feminine of the past tense, agreeing with *bat* understood. Thus *us ne Iahi*, he said, *us ne puchhi*, he asked.

The past tenses of *dena*, *lena* and *jana* are, as in Bundeli, *dao*, *lao gao*. The past tense of the verb substantive is *īahō*, *hato*, or *tho*. In Bundeli it is *īahō*, *hato*, or *to*, and in Braj Bhabha, *īahāū*, *hutau*, or *hau*.

---

	Masculine				Feminine	
	Strong		Weak		Strong	Weak
	Sing Nom	gābrē, a hei o	gāi a gāi u a house	mai, a woman	bat, a word	
Obl Plur Nom	gāora gāore	gī ar, gāi u	mai	bat		
Obl	gāora, gāorē	gī ar, gāaru	mai	batē		
Obl	gāoran	gāi an, gāi un, gāi anu	mai u	batan		

Postpositions--

- Agent, *ne*
- Acc-Dat, *lo, la*
- Abi-Inst, *ē, etē, an, ē, ē, lai, lai-ke*
- Gen, *lo* (obl *le*), *fan li*
- Loc, *ne, ma, mā, mō, pa, lō*

To form the plural, *mai* or *mai u* is sometimes added to both nouns and pronouns  
 The oblique plural is sometimes used in the sense of the singular. Thus, *jada dawan lo*, of great value. We sometimes meet an instrumental singular in *ē* or *an*, as in *lāgēlāē* or *lāgēlan*, by hunger, and a locative in *ē*, as *gāorē*, in a house  
 Adjectives as in ordinary Hindi, except that strong masculine forms end in *o* instead of *e*

PRONOUNS

	I	Thou	He, that	That	Who	That	Who?	Whose?	Anyone
Sing Nom	ma	tū	saḥu, sahi, uhi, sa	yaḥu, yahi, uhi, ya, sa	janu, jahanu, jo	tanu, tahanu, tō	kaḥu, kaḥu, kō	kaḥo, ka	kaḥo, kaḥu
Obl	mō	tō	uhi, sahi, sa	yaḥi, ya	jaḥi, ja	taḥi, ta	kaḥi, ka	kaḥē	kaḥan
Acc-Dat	maḥi	taḥi	uḥē, uḥi	yaḥē, yaḥi	jaḥē, jaḥi	taḥē, taḥi	kaḥē, kaḥi	kaḥē	kaḥan
Gen	maḥo	taḥō	.	.	.	.	.	.	.
Plur Nom	ham	tam	uḥē, uḥi, lō	yaḥē, yaḥi	janu, jo	taḥē	kō	.	.
Obl	ham	tam	uḥ, uḥō	ya, yaḥō	jan, jaḥō	taḥ, taḥō	kaḥ	.	.
Acc-Dat	hamē, hamar	tamē, tamhar	uḥē, uḥar	yaḥē, yar	janē, janar	taḥē, tar	kaḥē, kar	.	.
Gen	hamarō	tamarō	.	.	.	.	.	.	.

To any of these plurals *mai* or *mai u* may be added. Thus, *ham mai*, we 'Anything' is *kaḥēlō* or *kaḥēlō*, indeclinable  
 In the personal pronouns, the plural is often used in the sense of the singular  
 The Reflexive Pronoun is *ap* or *ap* genitive *apan, apanu, or ap'na*

II --CONJUGATION. A Auxiliary Verbs, and Verbs Substantive--

*Present, I am*

	Sing	Plur
1	hē	haḥ, haḥē
2	hai, hai go	hē, hē gō
3	hai, hai gō	haḥ, haḥēgō

*Past, I was* *Thō* or *hato*, *fan thī* or *hātī*. Plur, *thō* or *hātē*, *fan thō* or *hātī*. Or *prō* *raḥō*, etc, like *mai o*, below

B Active Verb--

- Infinitive,--*mai an, mai anu, mai'ne*, or *mai-ō* (obl *mai-ō*), to strike
- Present Participle,--*mai at* or *mai at u*, striking
- Past Participle,--*mai d*, struck
- Conjunctive Participle,--*mai hē* or *mai ē*, having struck

*Present Indicative and Si bhavtice* I strike or I may strike

*Future, I shall strike*

	Sing		Plur	
1	mai o, marh	mai	mai o, mai o, mai hē, marōgō	mai haḥ, mai hēgō
2	maḥē	mai hē	mai haḥi mai go	maḥē, mai hēgō
3	mai ē	mai'ē	mai haḥi, mai hēgō	mai haḥ, mai hēgō

Implicative,--sing *mai* plur *mai o*, respectful, *mai'g*, *mai'ye*. Other tenses are formed on the analogy of *Brā* *Bhāktā*, substituting *g* for *an* in masculine terminations

C Irregular Verbs These are,--

- lān*, to become Past participle, *d'agō* or *lō*. Other forms regular
- dān*, to give, and *hān*, to take Past participles, *dā* and *hā*, respectively. Other forms regular
- jan*, to go Past participle, *gagō* or *gō*
- kaḥan*, to do, and *mai an*, to do, are usually regular. Their past participles, *kaḥō* and *marō*

D and E--The pronouns are formed as in *Brā* *Bhā* *hā*. So also, like that divided, *Kanaujī* occasionally borrows its definite present from *Rājasthānī*

## BUNDĒLĪ OR BUNDELKHANDĪ

As its name implies Bundelkhandī is the language of Bundelkhand 'Bundh' signifies the language spoken by the Bundelas who are the principal inhabitants of that country. According to the *Gaettee of India* Bundelkhand is the tract lying between the river Jamnā on the north the Chambal on the north and west the Jabalpur and Saugor Divisions of the Central Provinces on the south and Rewa or Baghelkhand and the Mirzapur Hills on the south and east. Politically this area includes the British districts of Banda Hamirpur Jabalpur and Jhansi so much of the Gwalior Agency of Central India as consists of the home districts of the State of Gwalior the whole of the Bundelkhand Agency and a small portion on the west side of the Baghelkhand Agency. The area in which Bundh is spoken does not altogether coincide with this definition. In the first place the dialects spoken in the district of Banda are not Bundh. They are biolen forms of the Bagheli dialect of Eastern Hindi and have been described under that language.<sup>1</sup> The River Chambal forms the northern and western boundary of the State of Gwalior. On the north Bundh not only extends to that river but crosses it into the districts of Agra Hamirpur and Etawah being spoken in the southern portions of each. On the west it does not extend to the Chambal the languages spoken in the western portion of Gwalior being Brij Bhili and various forms of Rajasthanī. On the south it extends far beyond the nominal boundaries of Bundelkhand. It is spoken not only in the districts of Saugor and Damoh and in the eastern portions of Uchhal all of which like the south of the Bundelkhand Agency lie on the Vindhyan plateau but is the vernacular of the districts of Narasinghpur and Hoshangabad which lie in the Narbadi Valley and still further south on the Satpura plateau of the district of Seoni. On the same plateau it is spoken in a biolen form by the Lodhis of Bilagiri and over the centre of the district of Chhundwara and a large number of its speakers have even found the way into the great Nagpur plain and are heard speaking a mongrel *patois* in the district of Nagpur the proper vernacular of which is Marathi. We may say roughly that it is spoken by nearly seven millions of people and over an area of nineteen thousand square miles.

Bundh is bounded on the east by the Bagheli dialect of Eastern Hindi on the north and north west by the closely related Kharak and Brij Bhakhi dialects of Western Hindi and in Hamirpur by the Firhan form of Bagheli spoken on the south bank of the Jamna, on the south west by various dialects of Rajasthanī the most important of which is Malwī and on the south by Marathi. It merges gradually without any distinct boundary line through some mixed dialects into Eastern Hindi Kharak Brij Bhakhi and Rajasthanī but there is no merging into Marathi although there are some biolen dialects which are mechanical mixtures of the two languages.

Bundh is on the whole a very homogeneous form of speech. There is one uniform type current over the greater part of the area in which it is heard. natives who are very quick to notice

Notes

slight variations of dialect, maintain that there are two or three sub-dialects to which they have given special names, but the differences are only very unimportant local peculiarities. There are, however, towards the north of the Bundelī tract some intermediate forms of speech which deserve notice, and there are also the broken dialects of the south. The varieties of the standard Bundelī which are recognised by natives are called Pāwari, Lodhanti or Rathori, and Khatola. Pāwari is the dialect used in the north east of the State of Gwalior, and in Datia and its neighbourhood, where the Pāwari Rajputs are numerous. Lodhanti or Rathori is the dialect spoken in the Rath Pargana of Hamirpur, and the neighbouring portion of Jalaun, where the Lodhis are in a majority. In the heart of the Hamirpur district, and adjoining the Rath Pargana lie the Birwan Chaurasi Pargana of the Chaurasi State, the Sarai State, and the Jigni Jagni, all falling politically under the Bundelkhand Agency. The same dialect is also spoken in them. Khatola is the form of Bundelī spoken in the south east of the Bundelkhand Agency and in the neighbouring part of Baghelkhand, i.e., in the Panna State and its neighbourhood. The same form of speech is also found in the adjoining district of Damoh in the Central Provinces.

The mixed dialects are Banaphari Kundu Nibhatta on the east, shading off into Eastern Hindi, and Bhadani, on the west shading off into Brij Bhakha. Of these Banaphari is the most important. It is spoken in the south east of the Hamirpur district, and in the north centre and east of the Bundelkhand Agency. Here the Banaphari Rajputs are strong, and an epic cycle celebrating their deeds, and composed in their language, is famous all over northern India. The Banaphari sub-dialect varies somewhat from place to place that of Hamirpur being so full of Bagheli idioms that I have been compelled to describe it under that language (*ante*, Vol VI, pp 150 and ff.) That of the Bundelkhand Agency though borrowing freely from Bagheli is in the main Bundeli, and is dealt with here.<sup>1</sup> Kundu is spoken on both banks of the river Ken, which separates the district of Banda from Hamirpur. The Kundu or the Banda side of the river is based on Bagheli and has been described under that language (*ante*, Vol VI, pp 152 and ff.) That on the Hamirpur side is a mixed language, but its basis is Bundeli, and therefore it is described in the following pages. Along the north side of the Hamirpur district, on the south bank of the Jamna there is a narrow strip of country in which Euhari, a mixed dialect based on Bagheli, is spoken. It has been described *ante*, Vol VI, pp 132 and ff. This Tuhari goes on into the district of Jalaun, where it gradually merges into the standard Bundeli of the district through a form of Bundeli known as Nibhatta. Bhadani or Tōwarguh is properly speaking the dialect spoken in Bhadawari and Tōwarguh, on the banks of the Chambal where it separates the Gwalior State from Etawah and Agra. On the north side of the river we find it in the country near the Chambal belonging to these two districts and to Mirzapur. In Gwalior it extends right down the whole centre of the home districts of the State, having Brij Bhakha and Rajasthani to its west, and on its east, to the north Pāwari (already described) and further south ordinary standard Bundeli. Standard Bundeli itself, which is recognised by natives as not being Pāwari, Lodhanti, or Khatoli, is spoken in the rest of the districts of Jalaun and Hamirpur and of the Bundelkhand Agency, in Jhansi and Saugor, together with the portions of Gwalior and Bhopal immediately to their east, and in Seoni, Narasingpur, and Hoshangabad.

<sup>1</sup> A full account of Banaphari will be found on pp 481 and ff. p. 1

The broken dialects of the south are not like the mixed ones of the north as they are not intermediate links each between two neighbouring languages. The two languages in each case are there, but as the members of each group are not closely connected, they do not merge into each other. There is, instead, a broken *patois* which is a purely mechanical mixture of the two forms of speech. The speakers who are familiar with both, sometimes use the idioms of one and sometimes of the other, and usually show so strict impartiality that in one sentence they will use the one for expressing a particular idea, and in the next will employ the other for expressing it over again. These broken dialects are Lodhi, Koshti, Kumbhari and Nagpuri 'Hindi' which are Bundeli mainly mixed with Marathi and the Bundeli of central Chhindwara which is mixed with ordinary Hindostani. Lodhi is spoken by the members of the Lodhi tribe who have settled in Balghat (comprise the Lodhanti Bundeli of the north) and Koshti by Koshtis in Chhindwara, Chandri and Bhindwara. Kumbhari is spoken by the Kumbhars of Chhindwara and Buldana. Nagpuri 'Hindi' is the so called 'Hindi' of the district of Nagpur.

The following figures show the estimated number of speakers of the various forms of Bundeli. They are based on the census of 1891 —

Name of Dialect	Where spoken	Number of speakers
Standard	Jhansi	679 000
	Jalaua	360 129
	Hamirpur	384 000
	South east Gwalior	200 000
	East Bhopal	67 000
	Orehha etc	383 400
	Sangor	582 500
	Datnagpur	363 000
	Seoni	195 000
	Hoshangabad	300 000
Total Standard		3 019 729
Pawar	North east Gwalior	100 000
	Datnagpur etc	203 500
Total Pawar		303 500
Lodhanti or Rathora	Hamirpur	99 000
	Charkhari etc in Hamirpur	99 500
	Jalaua	8 000
Total Lodhanti or Rathora		145 500
Khatola	Panna etc	569 200
	Damoh	392 000
Total for Khatola		891 200
Total for all varieties of Standard Bundeli		4 909 929

Name of Dialect	Where spoken	Number of speakers	
Mixed dialects of the North east—		Brought forward	4 909 924
Ban phari	North-east Bundelkhand	245 400	
	West Bagholki and (Hamirpur not included in the total)	90 000 5 000)	
		Total Ban phari	335 400
Kuniri	Hamirpur		11 000
Nibhatta	Jalaun		10 000
		Total in mixed dialects of the North	356 600
Mixed dialect of the North west—			
Bhadauri or Tōwargari	Gwalior		1 000 000
	Agra		250 000
	Mathura		8 000
	Etawah		55 000
		Total Bhadaur	1 313 000
Broken dialects of the South—			
Lodhi	Balaghat		18 600
Chhindwara Bundeli	Chhindwara		145 500
Kosli Dialects			14 000
Kumbhar Dialects			1 950
Nagpuri Hindi	Nagpur		10,900
		Total broken dialects of the South	289 600
		Total of all forms of Bundeli	6 869 201

Bundeli has a large literature. There is in the first place the well known epic cycle about Alha and Udal still sung all over northern India and preserved by bards in the Banaphari dialect. These heroes lived in the latter half of the twelfth century A.D. and their exploits have been the subject of verse ever since. The poet Chand Bardai, who according to tradition was their contemporary, devoted a whole canto of his famous epic to Pithuraj's wars with the State of Mathura, whose champions they were. Formal Bundeli literature, of the kind which the learned of India delight in, dates from at least the time of the Emperor Akbar. Kesab Das, the founder of vernacular rhetoric was a native of the State of Orchha and served as an ambassador from Indrajit Singh, its king, to that monarch. He flourished at the end of the sixteenth century, and his works are to the present day the acknowledged standard of poetical criticism for the whole of Hindostan. From his time Bundelland has produced a long series of writers on poetics. From it have sprung many masters, whose works are admitted authorities on the art of criticism. Perhaps the two best known are Padmakar Bharti of Banda and Pajnas of Panna, both of whom flourished in the early part of the nineteenth century. All these could tell how poetry should be written, but none of them were great original poets themselves. The school of Bundelkhand shone in analysis rather than in composition. The only original writers of importance were Pratinath and Lal Kahu, both of whom attended the court of Chhatrasal of Panna in the first quarter of the eighteenth century. Pratinath was a religious reformer who attempted to combine Hinduism with Muhammadanism. He was a

voluminous author, and wrote in a curious language, which, like his doctrine, was a compound of Hindí and Islam. While the grammatical structure of his language is purely vernacular, the vocabulary is mainly supplied from Persian and Arabic. Lal Kabi wrote the *Chhatra Prákáś*, an account of the life of his patron Chhattarsí and of his father Champatí Ráya. It is noteworthy as one of the few original historical works written by an Indían for Indíans.

## AUTHORITIES

LEECH MAJOR R. C. B. — *Notes on and a short Vocabulary of the Hindúee Dialect of Bundelkhand* Journal of the Asiatic Society of Bengal Vol. xii, 1843 pp. 1086 and ff. Contains a short grammar and a full vocabulary.

SMITH V. A. — *Popular Songs of the Hamirpur District in Bundelland* A. N. W. P. Journal of the Asiatic Society of Bengal Vol. xiv, 1870 Pt. I pp. 389 and ff.

SMITH, V. A. — *Popular Songs of the Hamirpur District in Bundelland*, A. N. W. P. No. II, 1870, Vol. xiv, 1876 Pt. I pp. 279 and ff.

Besides the above, Mr Vincent Smith has most kindly placed at my disposal a manuscript collection of Bundelí popular songs and a series of notes on the grammar of the dialect which have been freely utilised in the following pages.

As elsewhere in Hindostán, both the Nagrú character and its congener, the *Written Character* Karñi characters, are used in writing Bundelí.

Bundelí has several words in its vocabulary which are not met with in ordinary dictionaries. Some of these will be found in the specimens and in the standard List of Words and Sentences. In addition I give the following from the Bundelkhand Gazetteer —

## Vocabulary

*Baba báie baba*, a paternal grandfather

*Dai*, a grandmother

*Dada bhau, bháya, bapu* a father

*Didi, áya mái*, a mother

*Duda* a paternal uncle

*Kakhi*, an aunt, the wife of a *duda*

*Bháya dau dada, nana*, an elder brother

*Blobhi bháya*, an elder brother's wife

*Lakhu, gúru*, a younger brother's wife

*Dul'han lagai, maharaya, basahi, juaa, gotani*, a wife

*Didi*, a sister

*Bitiya buriya chhannu* a daughter

*Lala, dadu, chhanna bua*, a son

*Phuwa buwa*, a mother's sister

*Jja*, a sister's husband

*Pahun nat*, a son-in-law

*Sai saio*, a wife's brother

*Saho saut, mahtai*, a father-in-law

*Bhany, bhane*, a sister's son

*Gai, lotiya*, a lota

*Genduwa, jhai, Lajora*, a lota with a spout

*Thariya thai, tathi*, a salver

*Batuwa*, a brass vessel for holding water. (Hindí *bat'loha*)

*Khoṛa*, *khoṛwa*, *khoṛya*, *betya*, a cup (H *latoṛa*)

*Kopṛi*, a large brass plate (H *parat*)

*Chambu*, a brass cup (H *bela*)

*Katṛsa*, a brass water pot (H *gagar*)

*Tamekṛra*, a copper water-pot

*Karahya*, an iron pan

*Gangal*, an earthen vessel (H *karadaṛ gagaṛa*)

*Pandabba*, a betel box

*Sauṛsa*, tongs (H *sāṛsa*)

**Grammar**—It is hoped that the following sketch of Bundeli grammar will be found sufficient for understanding the specimens

**Pronunciation**—When the vowels *e* and *o* are shortened they become *ɛ* and *ʊ*, respectively. Thus from *beti*, a daughter, we have *betiya* and from *ghoro* a horse *ghuṛwa* not *betiya* and *ghorwa* as in the more eastern languages. I have no proof of the existence of the short vowels *e* and *o* in Bundeli, but it is probable that the short *e* occurs in words like *latek*, how many? The diphthong *ai* is commonly confused with *e*, and *au* with *o*. Judging from the specimens *e* and *o* seem to be the most common pronunciations. Thus we find *lehō*, for *lashāu* I will say, *yehe* and also *yāhe* thou wilt go, and *oi*, for *au*, and. In the following grammatical notes, when there are authorities for both pronunciations I shall write *e* and *o* respectively, it being understood that when these letters form parts of terminations they can be also written *ai* and *au* respectively. The value of other vowels is also fluctuating. Thus we find *ɛ* substituted for *a* in *buṛbar*, equal to, and the vowel *a* lengthened in *ayī*, it, fem, remained. So also the word for the conjunction 'that' is indifferently written *li*, *li* and *le*.

As regards consonants the letter *ɛ* is often substituted for *ɛ*, as in *paṛo*, he fell, *dauṛ le*, having run, and *ghuṛwa*, a horse. In the word *haṛigat*, truth, a *g* has been substituted for a *h*. The most prominent feature, however, is the constant elision of a medial *h*. Thus, we have *lai* or *layi*, for *lahi*, he said, *ṛan*, for *rahan*, to remain, *luabhi-lal* for *lahabhi lakh* fit to be called, *paṛu dōo*, for *paṛu dōo*, clothe. When a long *a* precedes the *h*, a following *a* is changed to *u*, as in *chant* for *chahat*, wishing. *Rahi le*, having remained, becomes *oi le*. Other forms of the same verb are *raṛi haṛi*, they, fem, remained and *ṛo to*, he had remained. In this connexion note the form *bhaṛt*, for *bahat*, much. The letter *y*, as an initial is unknown, its place being supplied by *ṛ*. So also, *ḃ* is substituted for initial *w*. Thus, *ṛo*, for *yah*, this, and *ḃo* for *wah*, that.

**Declension**—The use of long forms of nouns, usually in a diminutive or non-honourific sense, is very common. Masculine long forms mostly end in *wa*, and feminine ones in *ya*. Thus we have both *ghoro* and also, more commonly, *ghuṛwa*, a horse, *beti* and also *betiya*, a daughter. We also often meet redundant forms in *awa*, as in *bilawa*, a cat and *chūawa* a bird.<sup>1</sup>

<sup>1</sup> Theoretically every Indo-Aryan noun can have three forms a short a long, and a reduplicated. The short form may be either weak or strong. In eastern languages such as Bhardi all four forms of one and the same noun are commonly found but so far as information is available in the more western dialects only instances have not been recorded although they probably occur in the mouths of villagers. As an example of the different forms I may quote from Bhardi—weak short form *gṛo* or a horse strong short form *gṛo* a horse long form *gṛoṛa* a horse reduplicated form *ghorawa* a horse



Masculine *tadbhava* words<sup>1</sup> which in Hindostani end in *a*, in Bundeli usually end in *o*. Thus Hindostani *ghoia*, but Bundeli, *ghoi o*, a horse. The only exceptions which I have noted are some nouns of relationship, such as *dadda*, a father, *moia*, a son, *laḷḷa*, an uncle, and long forms like *ghu'ia*.

The feminine often has *ni* where standard Hindostani has *ni*, as in *tel'ni*, an oilman's wife, but Hindostani *telni*. So *hu'kini*, a harlot.

The declension of nouns closely follows that of Hindostani. Masculine *tadbhavas* in *o* form their oblique form singular, and usually their nominative plural, in *e*. The oblique plural ends in *an*. We thus get the following forms of *ghoi o*, a horse.

Singular		Plural
Direct,	<i>ghoi o</i>	<i>ghōie</i>
Oblique,	<i>ghoi e</i>	<i>ghoi an</i>

Other masculine nouns remain unchanged in the singular, and in the nominative plural but form the oblique plural by adding *an*. This is the general rule, but some nouns in *a* form the nominative plural in *ā*, or even in *an*. Thus, *hinna*, a deer, nom plu, *hinnaā*, *lutta*, a dog, nom and obl plu, *luttan*. Feminine long forms in *ia* form the nominative plural in *iyā*, and the oblique plural in *iyān*. Other feminine nouns form the nominative plural in *ē*, or *ai*, if they end in *i*, in *ī*, and the oblique plural in *an* or *in*. All feminine nouns remain unchanged in the singular. Examples of these forms taken from the specimens are —

Singular		Plural	
Direct	Oblique	Direct	Oblique
<i>Loro</i> , younger	<i>lore</i>	<i>loi e</i>	<i>loi an</i>
<i>Dadda</i> , a father	<i>dadda</i>	<i>dadda</i>	<i>daddan</i>
<i>Ku laim</i> , a bad action	<i>ku-larm</i>	<i>ku laim</i>	<i>ku-lai man</i>
<i>Chakar</i> , a servant	<i>chakar</i>	<i>chakar</i>	<i>chakar an</i>
<i>Sār</i> , a bull	<i>sār</i>	<i>sāran</i>	<i>sāian</i>
<i>Rahaiya</i> , a dweller	<i>rahaiya</i>	<i>rahaiya</i>	<i>rahaiyan</i>
<i>Nugai ia</i> , a finger	<i>nugai ia</i>	<i>nugai iā</i>	<i>nugai an</i>
<i>Hu'kini</i> , a harlot	<i>hu'kini</i>	<i>hu'kini</i>	<i>hu'kini an</i>
<i>Gat'li</i> , a thump	<i>gat'li</i>	<i>gat'li</i>	<i>gat'li an</i>

Sometimes we meet ordinary Hindostani forms, as *batē*, words, *hetivō le sang*, with friends, *paō mē*, on feet. Note also the forms *ghai e* in a house, *bhulhan-ke mare*, through hunger.

Cases are made as usual by postpositions. The following are the principal. The sign of the agent case is *ne* or *nē*. That of the accusative and dative is *lō* or *lhō*, of the oblique *se* *sē* or *sō*, and of the locative *mai* or *mē*. *Lai* or *lane* is 'for'. The usual suffix of the genitive is *ko*, obl masc, *le*, fem dir and obl, *li*. The termination *lā* is also apparently sometimes used to form an oblique genitive, as in *ta lāō picche*, after that. Unless the words are mistake of the writer, as they probably are, we have

<sup>1</sup> A *tadbhava* word is one which has come down from the ancient Sanskrit by a regular process of development through Prakrit into the modern Indo-Aryan languages. A *tasama* is one which has been borrowed in later times direct from Sanskrit to make up some real or fancied deficiency in the vocabulary.

an one case, *nach le bol suno*, I heard the sound of dancing an oblique genitive used instead of a direct one Either *ke* or *suno* must be wrong

*Tadbhava* adjectives in *o* change in the same way as the suffixes of the genitive The oblique masculine ends in *e*, and their feminine, direct and oblique in *i* Thus *sab'o*, all obl masc *sab'i e*, fem *sab'i i*

The following are the forms of the two first personal pronouns —

Singular

Nom	<i>me, mē, maĩ, I</i>	<i>tũ taĩ, thou</i>
Agent	<i>maĩ ne</i>	<i>taĩ ne</i>
Gen	<i>mo lo, meio, moio mono</i>	<i>to lo teio, toio tono</i>
Obl	<i>moy, moe, mo</i>	<i>toy toe, to</i>

Plural

Nom	<i>ham</i>	<i>tum</i>
Gen	<i>ham lo, hamario, hamao</i>	<i>tum lo, tumario, tumao</i>
Obl	<i>ham</i>	<i>tum</i>

'He' or 'that' is *bo* or *ũ*, 'she' is *ba* The obl sing of both is *ba u* *ũ* or *ta* 'To him' is *bay* or *bae* The nom plur is *be* and the obl plur is *bin* or *un* These are all the forms which are vouched for by the specimens Others probably occur

'This' and 'who' are both *jo* (fem *ja*), obl sing *ja* nom plur *je* No forms of the oblique plural occur in the specimens 'This' is also *e*, with an oblique plural *in*

'You Honour' is *ap*, with a dative *apan lãhũ* 'Own' is *ap'no* All these genitives undergo the usual modifications Thus, the feminine of *meio* is *mei i* and of *ap'no*, *ap'ni*

*Ka*, obl *laye*, is 'what?' *Kou*, obl *lau*, anyone, *lachhu*, anything, *katek*, *lstele* or *lai*, how many?

## CONJUGATION

### A.—Auxiliary Verbs and Verbs Substantive

*Present, I am*

*Past, I was*

	SING	PLUR	SING		PLUR	
			Masc	Fem	Masc	Fem
1	<i>hũ aũ, or aĩo</i>	<i>hē, aỹ</i>	<i>hato, or to</i>	<i>hali ti</i>	<i>hate, te</i>	<i>hatĩ fi</i>
2	<i>he ay</i>	<i>ho, aio</i>	<i>hato to</i>	<i>hali, ti</i>	<i>hate, te</i>	<i>hatĩ tĩ</i>
3	<i>hi, ay</i>	<i>hĩ, aỹ</i>	<i>hato to</i>	<i>hali ti</i>	<i>hate, te</i>	<i>hatĩ, tĩ</i>

Other forms are *huhũ*, or *hcũ go* I will be, *hue*, it may be, *bhao*, fem *bhaye*, masc plu *bhoye*, he became, *naĩyã*, I am not, *naĩya*, he is not, and so on, *bhaẽ na chahıye*, ought not to become

**B Active Verbs**—*Maıan*, to strike Infinitive and Verbal Noun *maıan* and *naı'bo*, obl *maı'be*, also *maıẽ* Present Participle *maıat* Past Participle *maıo*

*Present Subjunctive, I may strike*

*Future I shall strike*

	SING	PLUR	SING		PLUR	
1	<i>maıũ</i>	<i>maıẽ</i>	<i>maıihũ</i>	<i>maıihẽ</i>	<i>maıihũ</i>	<i>maıihẽ</i>
2	<i>maıe</i>	<i>maıo</i>	<i>maıihe</i>	<i>maıihe</i>	<i>maıiho</i>	<i>maıiho</i>
3	<i>maıe</i>	<i>maıĩ</i>	<i>maıihẽ</i>	<i>maıihẽ</i>	<i>maıihẽ</i>	<i>maıihẽ</i>

In the future the vowel *a* is often substituted throughout for *e*, thus, *mar'hō*. Another form of the future is made by adding *go* to the present subjunctive. The *go* is liable to change for gender and number. Thus—

SINGULAR		PLURAL	
Masc	Fem	Masc	Fem
First Person, <i>mar'ū-go</i>	<i>mar'ū-gi</i>	<i>mar'ē ge</i>	<i>mar'ē gī</i>

and so on for the other persons

Present Definite, *marat hō* or *marat āto*, I am striking. The auxiliary verb is commonly omitted, so that the present participle alone serves for all persons and both numbers.

Imperfect, *marat hato*, or *marat to*, etc., I was striking. The auxiliary changes according to the gender and number of the subject.

Imperative—This is the same as the Present Subjunctive, except that the second person singular is *mar*.

Tenses formed from the Past Participle—In the case of transitive verbs, these tenses are construed passively, exactly as in Hindostani, the subject being put in the case of the agent with *ne*. Thus, *maī-ne maro*, I struck, *maī ne maro-to*, I had struck.

Irregularities—Verbs whose roots end in *a* generally form the present participle in *at*. Thus, *gat*, going. Some, however, insert a *u*. Thus, *chant*, wishing, *aut*, coming. So also *aut*, remaining. *Den*, to give, and *len*, to take, make *det* and *let*.

The verb *karan*, to do, makes its past participle regularly. Thus, *karō*. The past participle of *den*, to give, is *dao*, of *len*, to take, *lao*, and of *jan*, to go, *gao*. In forming the feminine and the plural these generally insert *y*. Thus *dayi*, *daye*. Note that in the past tense, the verb *kan*, to say, is always put in the feminine to agree with *bat* understood. Thus *layi*, or *lai*, he said. Note in this connexion the phrase *rayi ka*, literally, what remained?, which is used as a kind of expletive meaning 'thereupon'.

An example of a desiderative form is *bharo chant to*, he was wishing to fill. An example of an inceptive compound is *an lago*, he began to remain.

The conjunctive participle ends in *le* or *lē*. Thus, *mar le*, or *mar lē* having struck.

The case of the agent is used with some laxity in the specimens. Thus, we have it used with intransitive verbs in *ba ne bātho*, he sat, *ba ne lago*, he began. In *ba ne chant to*, he was wishing, we even have it used before a tense formed from the present participle.

## LITERARY HINDŌSTĀNĪ.

The first specimen is a version of the Parable of the Prodigal Son in pure *Thēṭh Hindōstānī* by the late *Mahāmahōpādhyāya Paṇḍit Sudhākara Dwivedī, F.A.U.* It is capable of being written in, and is perfectly legible in, both the *Dēva-nāgarī* and the Persian characters. In order to show this, it is printed in both characters.

Although in *Thēṭh Hindī* it will be observed that it contains one or two foreign words, such as the Persian *baḥāra*, a share, and the Sanskrit *pāpa*, sin. Such words are included because, although foreign, they are in daily use in everybody's mouths. They have attained to full right of citizenship.

[ No. 1.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDĪ.

HINDŌSTĀNĪ (*Thēṭh* VARIETY).

(*Mahāmahōpādhyāya Paṇḍit Sudhākara Dwivedī, F.A.U., 1898.*)

DĒVA-NĀGARĪ CHARACTER.

किसी मानुस के दो बेटे थे । उन में से लहुरे बेटे ने बाप से कहा हे बाप आप के धन में जो मेरा बखरा हो उसको मुझे दे दीजिये । तब उसने अपना धन उनमें बाँट दिया । बहुत दिन नहीं बीते, कि लहुरा बेटा सब कुछ बटोर दूर देस चला गया और वहाँ लुचपन में दिन बितावते अपना धन उड़ा दिया । जब वह सब कुछ उड़ा चुका तब उस देस में अकाल पड़ा और वह बंगाल हो गया । तब वह उस देस के किसी भले मानुस की यहाँ जाकर रहने लगा जिसने उसको अपने खेत में सूअर चराने को भेजा । और वह चाहता था, कि मैं अपना पेट उन छीमियों से भरूँ जिन्हें सूअर खाते हैं पर कोई उसको कुछ नहीं देता था । तब उसको चेत हुआ और कहने लगा, कि मेरे बाप की यहाँ इतनी अल्लेह रोटी होती है कि कितने मजूर पेट भर खाते हैं और बचाय भी रखते हैं और मैं भूखा मरता हूँ । मैं उठता हूँ और बाप के पास जाकर यही कहूँगा कि हे बाप मैंने भगवान की विमुख और आप के सामने पाप किया । मैं फिर आप का बेटा कहे जाने योग नहीं । मुझको अपने मजूरों में से एक को नाई रखिये । तब वह उठ

कर अपने बाप के पास चला । पर वह दूर ही था, कि उसके बाप ने उसको देख कर दया की, और दौड़ कर उसके गले में लिपट गया और उसको चूमने लगा । बेटे ने कहा हे बाप मैं ने भगवान के विमुख और आप के सामने पाप किया और आप का बेटा कहे जाने योग नहीं । पर बाप ने अपने चाकरों में से एक से कहा, कि सब से अच्छा कपड़ा इसको पहिनावी और हाथ में अँगूठी और पावों में जूते । और चलो हम लोग खायँ और बेलसें । क्योंकि यह बेटा मरा ऐसा था फिर से जीया है हेराय गया था फिर मिला है । तब वे सुख से बेलसने लगे ॥

उसका जेठरा बेटा खेत में था । जब वह आते हुए घर के निबर पहुँचा तब नाँचने वजाने का सुर सुना । उसने अपने चाकरों में से एक को बुला कर पूँछा, कि यह क्या है । उसने उस से कहा, कि आप का भाई आया है और आप के बाप ने जेवनार किया है क्योंकि उसको हरा भरा पाया है । इस पर उसने रिस किया और घर के भीतर जाना न चाहा । पर उसका बाप बाहर आकर उसको मनावने लगा । उसने बाप को जवाब दिया कि देखिये मैं इतने बरसों से आप की टहल करता हूँ और आप के अदेस का टालना न किया और आपने मुझको कभी एक मेमना भी न दिया कि मैं अपने मेलियों के संग विहरता । पर आप का यह बेटा जो पतुरियों के संग आप के धन को खा गया है जैसे ही आया तैसे ही आप ने उसकी लिये बढियाँ जेवनार किया है । बापने उससे कहा हे बेटा तू सदा मेरे संग है और जो कुछ मेरा है सो सब तेरा है । पर हुलसना और हरखना पद है क्योंकि यह तेरा भाई मरा ऐसा था फिर जीया है हेराय गया था फिर मिला है ॥

[ No 1 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDĪ

HINDOSTANI (*Theth* VARIETY)*(Mahāmahāpādhyāya Pandit Sudhākara Dwivedi, F A U, 1898)*

PERSIAN CHARACTER

کسی مانس کے دو شے ہے ۔ اُن میں سے لہرے شے کے باب سے  
 کہا ہے باب آف کے دہن میں جو صدرا بحره ہو اُسکو مَکھجے دے دسجے  
 ب اسے اپنا دہن اُن میں بانٹ دیا ۔ بہت دن بہت بننے کے لہرے  
 بننا سب کچھ بٹور دُور دس جلا گیا اور وہاں لُکھن میں دن بناوے  
 اپنا دہن اُڑا دیا ۔ ح وَہ سب کُچھ اُڑا حَا ب اُس دس میں ابل  
 بڑا اور وَہ کنگال ہوگیا ۔ ب وَہ اُس دس کے کسی بھلے مانس کے  
 بہاں حا کر رہنے لگا جسے اُسکو اے کہتے ہیں سُو اُر حراے کو بھنجا ؟  
 اور وَہ حاہنا بہا کہ میں اپنا بٹ اُن جھلموں سے بہروں جھلمے  
 سُو اُر کھائے ہن پر کوی اُسکو کُچھ بہت دیا بہا ؟ ب اُسکو  
 حب ہوا اور کہتے لگا کہ صدے باب کے بہاں ایسی اَللہمہ روٹی  
 ہوئی ہُن کہ کئے مَحورے بٹ نہر کھائے ہن اور بحای بھی  
 رکھے ہن اور میں نہو کھا مرنا ہوں ؟ میں اُٹھنا ہوں اور باب کے  
 پاس حا کر بہی کہوںگا کہ ہے باب میں کے بھگواں کے نمکھ آور آف

ے سامنے پاپ کنا \* منں بہر آب کا بنٹا ہے حائے ہوگ نہیں ۔  
 مٹھہہ کو اپنے صحورون منں سے انک کی ناس رکھتے \* سب وہ اٹھہہ  
 کر اے ناپ کے پاس حلا ۔ پر وہ نور ہی بہا کہ اُسکے ناپ کے اُسکو  
 دیکھہ کر دانا کی اور نور کر اُسکے گلے منں لٹ گنا اور اُسکو حومے  
 لگا ۔ شے کے کہا ہے ناپ منں کے نگوں کے نیکہہ اور آب کے سامنے  
 پاپ کیا اور آب کا بنٹا ہے حائے ہوگ نہیں \* پر ناپ کے اے  
 چاکرون میں سے انک سے کہا کہ سب سے اچھا کنڑا اُسکو بہار اور  
 شہہ منں انگوٹھی اور پاروں منں حوے \* اور حلو ہم لوگ کھاس  
 اور بلسن \* کنوکہ بہہ بنٹا مرا آسا بہا پھر سے حنا ہے \* ہرزی کنا  
 بہا پھر ملا ہے \* سب وہ سیکہ سے بلسے لگے \*

اُسکا حٹھرا بنٹا کہت منں بہا \* حب وہ آئے ہوے کیر کے بدر  
 بہوہا سب ناچے نچائے کا سُر سنا ۔ اُسے اے حاکرون منں سے انک  
 کو نلا کر بوحا کہ نہ کنا ہے \* اُسے اُس سے کہا کہ آب کا بہا آنا  
 ہے اور آب کے ناپ کے حویار کنا ہے کنوکہ اُسکو ہرا بہرا نانا ہے \*  
 اسپر اُسے رس کنا اور گھر کے بہدر حانا نہ چاھا پر اُسکا ناپ باہر  
 آکر اُسکو منارے لگا \* اُسے ناپ کو حواب دنا کہ دیکھتے منں اپنے  
 برسوں سے آپ کی ٹہل کرنا ہوں اور آب کے آدس کا ٹالنا نہ کنا اور  
 اے مٹھکو کہیں انک منما بھی نہ دنا کہ منں اے منڈلون کے سنک

بہرہا \* پر آب کا بہ نٹا جو پدروں کے سنگ آپ کے دہن کو کہا  
 گنا ہے جسے ہی آنا جسے ہی آب کے اُسکے لیے بڑھناں جنوار کنا  
 ہے باب کے اُس سے کہا ہے نٹا نون سدا مدرے سنگ ہے اور جو  
 کچھ میدرا ہے سو سب مدر ہے \* پر ہلسا اور ہرکھنا بد ہے کیونکہ  
 بہ مدر نہای مورا اسنا بہا پھر جتا ہے ہرا کنا بہا پھر ملا ہے \*



[ No 1 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTĀNI (*Theth* VARIETY)*(Mahamahāpādhyaya Pandit Sudhākara Dwivedi, F A U, 1898)*

## TRANSLITERATION AND TRANSLATION

Kisi manus ke do bete the Un m̃ se l-hurc bete no  
*A certain man of two sons were Them in fr om the younger son by*  
 bap se kaha 'he bap ɾple dhru m̃ jo mra  
*the father to st was said 'O father, you-Honour of p ɾperty in what my*  
 brh'ra ho us ko mujhe de diya' Tɾb us ne ɾp'ra dhan  
*share may be that to me give away' Then him by his own ɾ ɾperty*  
 un m̃ bāt diya Brhut din nahī bite, l ɾ l-hurc b'ra  
*them among was divided Many days not passed that the younger son*  
 sab kuchh bator dur des ch'ra g'ya aur wah' l'uch'pan m̃  
*all things collecting distant country went away and there debauchery in*  
 din bitaw'te ɾp'na dhan ura diva Jab wah ɾb kuchh  
*days passing his own fo rtune was wasted away When he all things*  
 ura chuka tab us des m̃ ɾkal p'ra, au wah ɾngul  
*wasted completely then that country in famine fell, and he indigent*  
 ho gaya Tab wah us des ke kisi bhale manus le yahā  
*became Then he that country of a certain well to do man of near*  
 ja kr ɾah'ne l'g'ra, ɾs n'c us ko ɾp'ne khet m̃ sur  
*gone l'aving to live began whom by him fo r his own fields in swine*  
 charane ko bheja Au wah chah'ta tha l ɾ 'm'ɾi ap'na pet un  
*to feed it was sent And I e wishing was that 'I my own belly those*  
 chhumiyō se bharū junhē suai khate h'ɾi, pa l ɾ us ko kuchh  
*husks with I may fill which swine eating are' but anyone him-to anything*  
 nahī deta tha Tab us ko ohet hua ɾu kah'ne laga k ɾ  
*not giving was Then him to senses became, and to say he began that*  
 'mere bap ke yahā it'au alelah ɾoti hofi h'ɾi, k ɾ  
*my father of near so many thoughtlessly loaves p ɾpared are, that*  
 kit'ne majure pet bh'ar khate h'ɾi au bach'ay bh' ɾakh'te h'ɾi  
*low many labourers belly full eating are and p'utting by also l'eeing are*  
 aur maī bhukha mar'ta hū Maī uth'ta hū aur bap ke pas  
*and I hung'ry dying am I arising am and the father of pas*

ja lar yahı kahūga ki, "he bap, mañ ne Bhag'wan le  
*gone having this way will say that, 'O father, me by God of*  
 bumukh रूि ap ke sam'ne pap kya Mañ phir  
*against and you Honour of in presence sin was done I again*  
 ap ka beta l rhe jone jog nrhĩ Mujh ko ap'ne  
*you Honour of son to be called worthy not Me your own*  
 mājūrō mē se ek ki nĩ lakhīe ' Tab wah uth kai ap'ne  
*labourers among from one of like leap Then he risen having his own*  
 bap ke pas chra, pr wah dur hi tha lo us ke bap ne  
*father of near went, but he far off even was that his father by*  
 us lo del h kar dya lo au dau lai us le gul mē  
*him to seen having pity was done and, un having his neck in*  
 hrī gya aur us ko chum'ne lga Bete ne lhi 'he bap  
*threw himself, and him to kiss began The son by it was said 'O father,*  
 mañ ne Bhag'wan le bumukh au ap'le sam'ne pr kya,  
*me by God of against and your Honour of in presence sin was done,*  
 aur ap le beta l rhe jone jog nrhĩ Pr kr ne ap'ne  
*and your Honour of son to be called worthy not But the father by his-own*  
 chra-ĩ mē se ek se lhi lo 'ab se rochha l rko is ko  
*servants in from one to it was said that 'all than good clothes this one to*  
 pahnao aur bath mē ŷguthi au pñ mē jute Au chro hrī log  
*put on and hand on a ring an feet on shoes And come, we people*  
 lhai aur bel'e, kō lo vrh beti mra rī tha, phū se  
*may eat and may rejoice because this son dead like was, again*  
 jn rī, herī, rā tha phū mra hrī Trb w sul h se  
*alive is lost gone was again found is' Then they pleasure with*  
 beti ne lga  
*to make merry began*  
 Us ka jeth'ī beti l bet mē thi Tab wah ite huc ghra le mar  
*This elder son field in was' When he coming house of near*  
 pahuchī vrh nrh'ne bajne ki sun suna Us ne ap'ne  
*arrived then dancing music of sound was heard Him by his own*  
 chra-ĩ mē se el lo bula l rī pūchhī lo 'vrh jn rī hrī  
*servants in from one called having it was asked that, 'this what is ?*  
 Us-ne us se vrh l, ap le bhā jn rī hrī aur  
*Him by him to it was said that, 'your Honour of brother come is, and*  
 ap ke bap ne jew'nar kya hai lō ki us lo harā bhā i  
*you Honour of father by feast made is, because him to flourishing*  
 pāy-hai ' Is pr us ne ris kya aur ghra ke bhūtr  
*it-has been found' Hereupon him by anger was made and house of inside*

jana na chra Paī us ka bap bahar a har us ho manav'ne  
*to-go not wished But him of father outside come having him to appease*  
 lga Us ne bap ko jabab diya hi, 'dekhivē, māī it'ne  
*began Him by the father to answer was given that, 'see I so manv*  
 bhā'sō se ap hi tabal kar'ta hū, au ap le ades hi  
*years since you Honour of service doing am and you Honour of order of*  
 tal'na na hiyī gur rpe mujh lo karbhī ch  
*transgression not was done and your Honour by me to even even one*  
 mem'ta nī dīvī hi māī ap'ne mehivō le sang  
*id not was given that I my own friends of with*  
 bhā'r'ta Paī rpe la rhr beta jo raturivō ke  
*might have made me my But your Honour of this so who has lots of*  
 sang rpe dhān ho kha g'vī hū jūst hi āvī taise hi  
*in company you Honour of fortune eaten up has, as even he came so even*  
 ap ne us ke hve bhārvā jē'nar hiyī hū Bap ne  
*your Honour by him of for good feast his been made' The father by*  
 us se kahī he beta, tū rda mēc sang hu, gur jo kuchh  
*him to it was said 'O son thou always me with art and whatever*  
 merī hī, so sab terī hī Par hūl's'na gur bhārv'h'na p'd  
*mine is that all thine is But to be pleased and to be glad proper*  
 hī kyō-hī yah tera bhāi māī gur ihī phū jū hū, herāy  
*is because this thy brot er dead like was, again alive is, lost*  
 gaya tha, phr milā hai'  
*had been again found is*

I next give an extract from the *Kirānī Tēh Hindī mē* the celebrated story of the loves of Prince Udaī Bhan and the Princess Ketālī by Inshā Allāh Khān who flourished at Lucknow in the early part of the nineteenth century. The passage given is the Preface. In this the author explains that his intention is to write a composition in the idiom used by the better class of people meaning by this the Urdu of Lucknow but with a vocabulary which rigorously excludes all words of foreign origin and which is drawn entirely from Hindustani the speech of Hindus. As a *tour de force* his success has been complete. The work is a treasury of words in everyday use amongst the people of Hindostan many of which will not be found in any dictionary. On the other hand as a model of style it can only rank as a curiosity. The style is that of the Persianised Urdu current in Lucknow not that of a true Indian language. The verb is commonly in the middle of the sentence for instance *agar tā lū* in the very first clause. Again the metres used for the poetry are Persian not Hindi. As explained elsewhere Hindu scholars class a language as Urdu or Hindi not according to its vocabulary but according to the idiom—especially the order of the words—employed. Hence although from beginning to end Inshā Allāh's tale does not contain a single Persian word they universally deny that it is written in Hindi. To them it is written in Urdu and in nothing else.

I give the extract in two characters in the Persian in which it was originally published and also in the Devanagari. Anyone capable of studying it will be able to read it in one or other of these characters and I therefore give no transliteration. I append a translation based on that of Mr. Clint but more literal.

The whole work was published (with a good many misprints) in Vols. XXI and XXIV of the Journal of the Asiatic Society of Bengal. The first section was translated by Mr. L. Clint and the second by Mr. S. Slater. It has been more than once reprinted in Bazar presses in India. A satisfactory text has not yet been issued. I have in the main followed that of Mr. Clint with a few alterations based on other information.

[No 2]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

### WESTERN HINDI

HINDOSTANI (*Theth* VARIETY)

(*Inshā Allāh Khān, circa 1800*)

سر جھکا کر ناک رکڑتا ہوں اوس اپنے بنائے والے کے سامنے حسدے

ہم سب کو بنانا اور ناک کی ناک میں وہ سب کر دکھانا حسدے نھندے

کسی کے نہ پانا :

آنساں حاییاں جو سانسیں ہیں

اوسکے بس دھیاں بہہ سب پھانسیں ہیں ۔

بہہ کل کا پنلا - جو اے اوس کھلاڑی کی سدھہ رکھے نو

کھٹائی من کنوں پڑے - اور کڑوا کسلا کنوں ہو ۔ اوس پھل کی

سٹھائی حکمہ - جو نڑوں سے بڑائی اکلوں ے حکمی ہے ؛

دنکھے کو آنکھہ دس - اور سٹے نو بہہ کل نئے ۔ ناک بھی

اوسکی سب من کر دی - مورویں کو حی داں نئے ۔ مٹی ے ناس

کو ادنی سک کہان جو اے گمہار ے کرب ککھہ بنا سکے سج ہے

جو بنا ہوا ہو سو اے بناے والے کو کنا سرا ہے اور کیا ہے ۔

نوں حسکا حی حاہ بڑا بکے سر سے لگا پارن نک حنے روکٹے ہیں -

جو سب ے سب بول اوٹھن اور سراہا کرس اور اپنے برسوں اسی

دھناں من رہن حندی ساری ندوں من رب اور پھول پھلیاں

کھیب من ہن - نو بھی گکھہ ہو سکے \*

اس سر کھکے ے سانجے ن راب چندا ہوں اوس دانا ے

پہنچے ہوئے پیارے کو - جسکے لئے نوں کہا ہے ” جو نو بہوا - میں

ککھہ نہ بناا “ ؛ اور اوسکا حیدرا نمائی - جسکا بیاد اوسکی ے گروہوا \*

اوسکی کی سرب صکھے لکی رہی ہے - من پھولا - اپنے آپ من

دہن سمانا - اور حنے اونکے لڑے نالے ہن اونہن ے بہاں پر چار ہے \*

اور کوی ہو - کچھہ مدرے حی کو بہن بہانا \* صحیح اس گہراے  
 ے حُصٹ کسی لے بہاگ اوجک حرر ٹہگ سے کنا پڑی \* حدیے مرے  
 اور بہن سدھونکا آسرا اور اونکے گہراے کا رکھنا ہوں بدسوں گہڑی \*

## دول ڈال ایک انوکھی بات کا

انکس بندھے بندھے بہہ باب اہے دھناں میں حڑھہ آئی - کوئی  
 کہانی آسی کہئے حسمن ہندوی حصٹ اور کسی بولی کی بُٹ نہ  
 ملے \* تب حائے میرا حی بہول کی کلی ے روت سے کھلے \* باہر  
 کی بول اور گنوارے کچھہ اوسکے بیج بہو \* اہے سندنے والوں میں سے انک  
 کوئی بڑے بڑھے لکھے پُراے دُہراے ڈاگ - بڑے گھاگ - بہہ کھتراگ لائے -  
 سر ہلا کر - صوبہ بنا کر - ناک بہوں چڑھا کر - آنکھیں بہرا کر لگے  
 کہے - بہہ باب ہوسی دکھائی نہیں دہی \* ہندوی پن بھی نہ پکے  
 اور بہاکھا پن بھی نہ ٹھوس حائے - حیسے بھلے لوگ آچھوں سے اچھے  
 آپس میں بولتے حالتے ہیں حیروں کا بیوں وہی ڈول رہے - اور حمانہ  
 کسی ے نہ پڑے \* بہہ بہن ہوے کا \*

میں ے اونکی ٹھنڈی سانس کی بہاس کا ٹھوکا کھا کر حُصداکر  
 کہا - میں کچھہہ آیسا انوکھا بولا بہن \* حور رائی کو پرس کر دکھاوں  
 اور حصٹ سچ بول ے اُونگلیاں بچاوں اور ے سُرے ے ٹھکانیکی

اُولھمی سلھمی نائیں سھاوں \* حو صُھھے ہوسکنا نو ہلا ہہ ناب  
 موہہ سے کدوں نکالنا \* حس ڈھب سے ہونا اس نکھڑے کو ٹالنا \*

اس کہانی کا کہنے والا بہاں آب کو حنا ہے - اور حُسا  
 گُھہ لوگ اوسے پُکارے ہن کہہ سُدانا ہے \* دھنا ہانہہ موہہ پر پھنر  
 کر آب کو حنا ہوں \* حو میرے دانا ے چاھا نو وہ ناؤ ہاؤ اور آؤ  
 حاؤ اور گون ہماند اور لٹ چنٹ دکھاوں \* حو دیکھے ہی آپ ے  
 دھناں کا گھوڑا - حو نعلی سے بھی نہ چنٹل - اُچھلاٹ میں  
 ہزوں ے روپ میں - اپے چوکڑی پھول حائے \*

گھوڑے پراے چڑھ ے آنا ہوں میں  
 کرب حو ہیں سو سب دکھانا ہوں مند  
 اوس چاھنے والے ے حو چاھا نو انہی  
 کہتا حو گُھہ ہوں کر دکھانا ہوں مند

اب آپ کا رکھہ ے سمنکھہ ہوئے ٹک ادھر دیکھئے - کس  
 ڈھب سے بڑھہ چلنا ہوں اور اے ان پھول کی پنکھڑی حُسنے ہوٹھوں  
 سے کس روپ ے پھول ارگلتا ہوں \*

[ No 2.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTĀNĪ (*Thēh* VARIETY)(*Inshā Allāh Khān, circa 1800*)

सिर झुका-कर नाक रगड़ता-झँ उस अपने बनाने-वाले-की सामने जिस-ने हम-सब-को बनाया और बात-की बात-में वह सब कर दिखाया जिस-का भेद किसी-ने न पाया ॥

आतियाँ जातियाँ जो साँसें हैं ।

उस-के विन ध्यान यह सब फाँसें हैं ॥

यह कल-का पुतला जो अपने उस खिलाड़ी-की सुध रखे तो खटाई-में क्यों पड़े और कहुआ कसैला क्यों हो । उस फल-की मिठाई चख जो बड़ी-से बड़ाई अगिलो-ने चखी-है ॥

देखने-को आँख दीं और सुनने-को यह कान दिये । नाक भी जँची सब-में कर दी । मूरतों-की जी दान दिये । मिट्टी-के वासन-को इतनी सकत कहाँ जो अपने कुम्हार-की करतव कुछ बता सके । सच है जो बनाया हुआ ही सो अपने बनानेवाले-को क्या सराहे और क्या कहे । यूँ जिस-का जी चाहे पड़ा वके । सिर-से लगा पाँव-तक जितने हँगटे-हैं—जो सब-की सब बोल उठें और मराहा करें और इतने वरसों इसी ध्यान-में रहें जितनी सारी नदियों-में रेत और फूल फलियाँ खेत-में हैं—तो भी कुछ न हो सके ॥

इस सिर झुकाने के साथे दिन रात चपता-झँ उस दाता-की पहुँचे-हुए प्यारे-को—जिस-की लिये यूँ कहा-है—जो तू न होता मैं कुछ न बनाता । और उस-का चचेरा भाई—जिस-का ब्याह उसी-की घर हुआ—उसी-की सुरत मुझे लगी रही-है । मैं फूला । अपने आप-में नहीं समाता । और जितने उन-के लड़के-वाले हैं उन्ही-के यहाँ परचाव है । और कोई ही—कुछ मेरे जी-को नहीं भाता । मुझे इस घराने-के छुट किसी ले-भाग-उचक-चोर-ठग-से क्या पड़ी । जीते मरते उन्हीं सभों-का आसरा और उन-के घराने-का रखता-झँ तीसों घड़ी ॥



## डौल डाल एक अनोखी बात का ।

एक दिन बैठे बैठे यह बात अपने ध्यान-में चढ़-आई—कोई कहानी ऐसी कहिये जिस-में हिन्दुईं कुट और किसी बोली-की पुट न मिले । तब जा-के मेरा जी फूल-की कली के रूप-से खिले । बाहिर-की बोल और गंवारी कुछ उस-की बीच न हो । अपने सुनने-वालों-में-से एक कोई बड़े पढ़े लिखे-पुराने धुराने डाग—बड़े घाग—यह खटराग लाए—सिर हिला-कर—मुँह बना-कर—नाक भी चढ़ा-कर—आँखें पथरा-कर—लगे कहने—यह बात होती दिखाई नहीं देती । हिन्दुईं-पन भी न निकले और भाखा-पन भी न ठुस जाय—जैसे भले लोग अच्छों-से अच्छे आपस-में बोलते-चालते-हैं—ज्यों-का त्यों वही डौल रहे और झॉह किसो-की न पड़े । यह नहीं होने-का ।

मैं-ने उन-की ठंडी साँस-की फाँस-का ठोका खा-कर भुँजला-कर कहा—मैं कुछ ऐसा अनोखा बोला नहीं । जो राए-को परवत कर दिखाओं और भूठ सच बोल-के उँगलियाँ नचाओं और वे-सुरी वे-ठिकाने-की उलभी सुलभी बातें सजाओं । जो मुझ-से न हो सकता तो भला यह बात मुँह-से क्यों निकालता । जिस ढब-से होता इस वखड़े-को टालता ।

इस कहानी-का कहने-वाला यहाँ आप-को जताता-है—और जैसा कुछ लोग उसे पुकारते-हैं कह सुनाता-है । दहिना हाथ मुँह-पर फेर-कर आप-को जताता-हैं । जो मेरे दाता-ने चाहा तो वह ताव-भाव और आव-जाव और कुद-फाँद और लिपट-चिपट देखाओं । जो देखते-ही आप-के ध्यान-का घोड़ा—जो विबुली से भी बहुत चंचल—उकलाहट-में हिरनों-की रूप-में—अपने चौकाड़ी भूल जाए ।

घोड़े-पर अपने चढ़-के आता-हैं मैं ।

करतव जो हैं सो सब देखाता-हैं मैं ।

उस चाहने-वाले-ने जो चाहा तो अभी ।

कहता जो कुछ हँ कर देखाता-हैं मैं ॥

अब आप कान रख-के सन्मुख हो-के टुक इधर देखिये किस ढब-से बढ़ चलता-हैं और अपने इन फूल-की पँखड़ी जैसे हीँठों-से किस रूप-की फूल उगलता-हैं ॥

## TRANSLATION

Having bowed my head, I rub my nose (in the dust) before Him, my Maker, by whom we all were made, and by whom in an instant<sup>1</sup> were revealed all those things of which the secret had hitherto been found by none

Each breath that comes and goes,

Without meditation on Him, would be a noose for our necks

How shall this puppet that holds in remembrance the Being that makes it dance fall into any difficulty (*ket* soundness)? How shall bitterness and astingency be met with? It is the sweetness of this fruit which thou shouldst taste, as thy forefathers have tasted of excellence from their elders<sup>2</sup>

For seeing He gave the eyes, and for hearing the ears The nose also He made prominent amongst all (the features) On our forms bestowed He a soul Where has a vessel of clay so much power as will enable it to declare the skill of its potter? Of a truth, how can that which is created praise its Creator, and what can it say? Let him who thus would do babble in vain, (but as for me) if every hair of the down upon my body from head to feet were each to speak and to continue glorifying, and were to remain apt in that case for as many years as there are sands in all the rivers and blossoms and pods in the fields even then they could not accomplish aught

With this bowing of my head I also prostrate myself day and night before that Friend<sup>3</sup> of the Giver, far advanced (in favour) on whose account it was said, 'if Thou hadst not been I would have created nothing' And of his cousin ('Ah), whose marriage was contracted in his family, the remembrance has always been with me (As I remembered him), I exulted, and could not contain myself And as many children as there are of him to them alone am I devoted<sup>4</sup> Whoever else there may be, he pleases not my heart Beyond the pale of this family, what have I to do with any vagabond, sharper thief, or robber? While I live, and while I die, on all these alone and on their house, day and night, do I place my hope

THE FOUNDATION<sup>5</sup> OF A WONDROUS TALE

One day, while I was sitting doing nothing it came into my thought to write a story in which there should not appear the employment<sup>6</sup> of any language except Hindu. Having taken this resolution, my heart expanded like a flower bud No foreign words or rustic expressions were to appear in it Of those who heard (my intention), a few great scholars, old fashioned cummudgeons, wily old rascals, introduced a cats' concert,<sup>7</sup> wagging their heads, screwing their faces lifting up their noses and eyebrows, petrifying their eyes, and began to say, 'we don't see how this thing can be That

<sup>1</sup> *Bat ka bat m = bat ka' te* in an instant *lit* wih the words were being said

*lit* ere is a pun here wih cl canst be trisected *Bar se bars* means literally g cats as from the great

<sup>2</sup> Muhammad

<sup>3</sup> *Par'el anā* is literally to introduce one person to a other Hence to face nate beguile Hence as here to be an object of affection or devotion

<sup>4</sup> *Daul* is method man's appearance shape But *daul dal'* is to joy a foundation

<sup>5</sup> The dictionary meaning of *p* is a mostrum a solvent a flux It is the application of anything as the application of a medicine of fire of plaster of a smearing and so on

*Khat r* is literally axtica (played at once) Hence heard It corresponds exactly to the cats concerts of our schoolboy days *Al'el'at'* is to to the eyes to stone (*patla*) to give a stony stare

the quality of Hindi should not appear that the quality of local dialects should not slip in that the style in use among the better sort of people the super excellent which they employ amongst themselves should under such conditions remain as it always was and that neither of these (two faults) should be reflected in it — that is impossible

I took offence at the difficulties raised by their cold sighs (of discouragement) and replied with some irritation I have said nothing so very wonderful If I show you a grain of mustard seed and try to persuade you that it is a mountain if I play a pantomime with my fingers and call the false true if I construct entangled and unconnected sentences without measure or moderation if (in short) I cannot do (what I propose) then well and good (you are quite right to ask me) why I let such words issue from my mouth (Let us judge by results) In what way soever it is effected an end is put to the dispute

The narrator of this story here declares himself and to that degree in which some people proclaim him (in the way of praise) speaks conformably Passing the right hand over the face (in consideration) I explain myself Whatever my Benefactor willed that whether it is gestures and hints<sup>1</sup> or coming and going or leaping and jumping or struggling and striving will I show Immediately on seeing which the steed of your fancy which is much faster even than lightning and which in his bound is like the deer will be lost in amazement

Mounting my horse I come

The skill I have I show it all

Whatever He who wished did wish that at once

In whatever I may say do I show forth

Do you now give ear and tuning towards me look for a moment in my direction See in what manner I progress and what sort of flowers I disclose from the petals of my lips

---

The die only meaning of *tao bhao* is very little *Taw* is properly the red glow of the face when angry When person is face is inflamed with rage he says *tao d' bhā a* *Bhā* is a gesture or hint Thus *bhā a d' bhāo saf' of* *kāho* don't hint speak plainly In *tao bhā* *ta* is little more than a doublet of *bhā* as in the phrase *u ne bhā'ut ta* *bhāo d' bhāyo par ma ne ek na man ap ne bh' tēk' bhā* he gave me several hints but I did not heed and stuck to my own determination

*Chōwā* is the bound off or four legged animal taken by a deer Hence to forget one's bound is to be lost in amazement

The next specimen is an extract from the *Thēth Hindī-ka Thāth*, a short novel by Pandit Ayōdhya Singh Upadhyaṅ. It is an admirable specimen of the true Hindostani language, free from any admixture of borrowed words whether Persian or Sanskrit. This pathetic story, illustrating Hindu life in northern India, is well worth the study of everyone who wishes to master the real language spoken by the people of the Upper Doab, which is at the same time readily intelligible wherever Hindostani is employed as a lingua franca. This is more than can be said either for the Persianised Urdu of Maulvis, or for the Pandit-ridden Hindi of Benares.

It has been published both in the Deva nagari and in the Persian characters, and both editions are here given. I append a fairly literal translation. The Indian idiom, it will be observed, is retained throughout. There is none of the Persian order of words which we have observed in the preceding specimen.

[ No 3 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### WESTERN HINDI

HINDOSTANI (*Thēth* VARIETY)

(*Pandit Ayōdhya Singh Upadhyaṅ, 1899*)

एक ग्यारह बरस-की लड़की अपने घर-के पास-की फुलवारी-में खड़ी हुई किसी-की बाट देख-रही-है। सूरज डूबने-पर है, बादल-में लाली छाई हुई-है, बयार जी-को ठंडा करती हुई धीरे चल-रही-है। घोड़ी बर-में सूरज डूबा, कुछ झुट-पुटा सा हो-गया, फुलवारी-की एक ओर-से कोई उसी ओर आता दीख पड़ा, जिस ओर वह लड़की खड़ी थी। कुछ बर-में वह आ-कर उस लड़की-की पास खड़ा हो-गया, लड़की-ने देख-कर कहा, देव-नन्दन अब तक कहाँ थे ? मैं बहुत बर-से यहाँ खड़ी तुम-को अगोर रही-हूँ ॥

देव-नन्दन चौदह पंद्रह बरस-का लड़का है। उस-के सुडील गोरे मुखड़े, अच्छे हाथ पाँव, छरहररी डौल, जँचे और चौड़े माथे, लम्बी बाँहें, और जी लुभानेवाली बड़ी बड़ी आँखों-की देखने-से जान पड़ता-है जयंत सरग छोड़-कर धरती-पर उतरा है। वह लड़का उसी गाँव-में रहता-है जहाँ वह लड़की रहती-है, छोटेपन-से-ही दोनों-को चाहते आये-हैं। देव-नन्दन तीसरे चौथे जब कुट्टी पाता, इस लड़की-से आ-कर मिलता। यह लड़की

भो बड़े चाव-से उस-से मिलती और अपनी मीठी मीठी बातों-मे उस-के जी-को लुभाती । लडकौ जानती-थी, आज देव-नन्दन आवेगा, इसी-से पहले-से उस-की वाट देख रहै-थी । वह आया भी, पर कुछ अवेर कर-के । इसी लिये लडकौ-ने उस-से पृष्ठा, 'देव-नन्दन अब तक तुम कहाँ थे ?'

---

[ No 3 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTĀNI (*Thēl* VARIETY)(*Pandit Ayādhyā Singh Upādhyay, 1899*)

انک کیارہ برس کی لڑکی اے کھرے ناس کی پھلواڑی من  
 کھڑی ہوئی کسی کی باٹ دیکھ رہی ہے - سورج ڈوبے بر ہے -  
 نادل من لالی چھائی ہوئی ہے ندر حی کو ٹھنڈھا کری ہوئی  
 دھرت دھرت حل رہی ہے پھوڑی ندر من سورج ڈوبا - ککھہ  
 چھوٹنا سا ہوگا - پھلواڑی کی انک اور سے کوئی اُسی اور انا دیکھہ  
 پڑا حس اور وہ لڑکی کھڑی بھی ککھہ ندر من وہ اکر اُس  
 لڑکی کے پاس کھڑا ہوگا لڑکی کے دیکھ کر کہا دو بندن اب نک  
 کہاں ہے ؟ من بہ ندر سے بہاں کھڑی نمکو اگور رہی ہوں \*

دوبندن چوہہ بددہ برس کا لڑکا ہے - اُس کے سڈول کورے  
 ٹکھڑے اچھے شانہ ناون چھوڑی ڈنل اوبھے اور حوڑے مانے لمبی  
 ماہن اور حی لنہاے والی بڑی بڑی انکھوں کے دیکھے سے حان پڑنا  
 ہے حدب سرگ چھوڑ کر دھرتی بر اوبرا ہے نہ لڑکا اُسی گانوں من  
 رہنا ہے حہاں وہ لڑکی رہتی ہے چھوٹندس سے ہی دو بندن کو  
 چاہنے ائے ہن دو بندن دسرے حوڑے حہ چھوٹی انا اس لڑکی

سے آکر ملتا - یہ لڑکی بھی بڑے چاڑ سے اُس سے ملتی اور اپنی  
 میٹھی میٹھی بانوں سے اُسکے جی کو لہانی - لڑکی جانتی تھی  
 آج دیونندن آریگا - اسے سے بچے سے اُسکی باٹ دیکھ رہی تھی -  
 وہ آیا بھی پر کچھ ابیر کرے - اسی لئے لڑکی نے اُس سے پوچھا  
 دیونندن اب تک تم کہاں تھے \*

## TRANSLATION.

A girl of eleven years of age is standing in the garden by her house watching for someone to come. The sun is about to set, the clouds are suffused with red, a gentle breeze is giving coolness to her spirit. In a short time the sun set, and, just as it was beginning to be dusky, someone became visible approaching, from another side of the garden, that side where the girl was standing. In a little while he came and stood by her. When the girl saw him she said, 'Dēonandan, where have you been all this time? I have been standing here a long while waiting for you.'

Dēonandan is a youth of fourteen or fifteen years. To look at his well-favoured fair-complexioned face, shapely hands and feet, slender form, high and broad forehead, long arms, and large heart-attracting eyes, you would think that Jayanta, the son of Indra, had himself descended from heaven and come down to the earth. He really belonged to the same village as that in which the girl lived, and from *babyhood they had been fond of each other*. Every third or fourth day, as he found an opportunity, Dēonandan would come to see her, and she, too, would meet him with the greatest affection, and with her sweet, sweet, words would attract his soul. The girl knew that Dēonandan would come that day, and for this reason had been looking out for him. He did come, but it was a little late, and that is why she said to him, 'Dēonandan, where have you been all this time?'

---



### LUCKNOW LITERARY URDŪ

The following specimen is in the Persianised Literary Urdu of Lucknow. The preference for Persian words instead of indigenous ones is manifest from the first sentence.

Notice too, the preference for the Persian order of words with the verb in the middle, not at the end of the sentence, and the subject after the object. Hindi or indeed any pure Indo Aryan language, will not tolerate sentences like *chala aya baap ke pas*, he went to his father. The true Indian order would be *baap ke pas chala aya*. Again the order of the phrase *ek naukar ko us-ne puchha* is not truly Indian. The Indian order would be *us ne ek naukar ko (or -se) puchha* the subject preceding the object.

The specimen (which is a version of the Parable) is given in the Persian character. As it is a good specimen of Urdu handwriting it is given in facsimile and not in type.

## WESTERN HINDĪ

## HINDŪSTĀNĪ (STANDARD URDŪ VARIETY)

ایک شخص کے دو بیٹے تھے۔ ان میں سے چھوٹا باپ سے کہنی لگا۔ ابا جان جایدا دین ہمارا جو کچھ حصہ ہی ہلکو دیدیجی۔ چنانچہ اوس نے اپنا اثاثہ دو نو کو تقسیم کر دیا۔ او چنہ ہی روز بعد چھوٹا بیٹا سب مال اکٹھا کر بہت دور کے ملک میں چلا گیا اور وہاں ساری دولت شہنشاہین میں اوڑادی۔ جب سب اوٹھ گیا تو اوس ملک میں قحط عظیم پڑا اور وہ محتاج ہو چلا۔ اور اوسنی اوس ملک کی ایک رئیس کے ہاں جا کر نوکری کر لی۔ اوسنی اسی اپنی کہتیوں میں سویرن چرائی کے لیے بھیجا یا۔ وہ تو بڑی آرزو کے ساتھ اون چھلکوں سے بھی پیٹ بہر لیتا جو سویرن کہانی تھیں۔ مگر وہ بھی کسی نے اوس کو نہ دی۔ اب اوسکی انہیں کہلین۔ اوسنی کھا کہ بہتیرے مزدور تو میرے باپ کے یہاں پیٹ بہر کہانا پائیں بلکہ بجا بھی کہیں اور میں بہو کون مروں اہوں اور ابا کے پاس جاؤں اور ان سے کہوں۔ ابا جان میں خدا کا اور آپ کے حضور میں گنہگار ہوں اور اب اس لائق نہیں کہ آپ کا بیٹا کہلاؤں۔ مجھی اپنی مزدوروں میں رکتہ لیجی پس وہ ادہا اور چلا آیا باپ کے پاس۔ ہنوز فاصلہ ہی سے تھا کہ باپ نے دیکھ لیا اور رحم کھا کر دوڑا۔ گلے سے لٹایا اور پیار کیا۔ اور بیٹے بے اوستی عرض کیا۔ ابا جان میں خدا کے حضور اور آپ کے

نظر میں گنہگار ہوں اور اب اس لائق نہیں کہ آپ کا بیٹا کہلاؤں۔ مگر باپ نے اپنی لورڈوں کو حکم دیا کہ عمدہ سے عمدہ پوشاک لاؤ اور انکو بنھاؤ۔ انکو بھی ماتھے میں اور جوتا پاؤں میں بنھاؤ اور سب لوگ دعویتیں کہا کر خوشیاں منائیں۔ میرا بیٹہ فرزند مگر کہہ جاؤ گم ہو کر پہرے۔ چنانچہ وہ سب لوگ خوشیاں منانے لگے۔

روشنی اوس کا بڑا بیٹا کہیت پیر تھا۔ جب وہ پلٹ کر گھر کے قریب پہنچا تو اوسنے کانپے اور نایح کی اداز سنی۔ ایک نوکر کو اوسنے بلا کر پوچھا کہ یہ سب کس مات میں ہو رہا ہے اوسنے اوسسے کہا آپ کے بہائی اسی ہیں اور انکی صحیح سلامت واپس آئی پیرا آپ کے والہ نے جشن کیا ہے۔ وہ بہت بڈھا۔ گھر کے اندر ہی نہ جاتا تھا۔ اسپر اوس کا باپ باہر نکل آیا اور منانے لگا۔ اوسنے باپ سے کہا کہ دیکھی اتنی برسوں سے میں اپنی خدمت کرتا ہوں اور کیوقت آپ کے حکم سے سرتابی نہیں کے۔ اسپر ہی اپنے کہی مجھ بکری کا ایک بچہ تک نہ دیا کہ اپنی دوستوں کے ساتھ خوشی مناتا۔ مگر چون ہی آپ کا نیمہ بنایا جیسے اچکا سا مال کبیوں میں گنوا دیا تو آپ نے اولن کا خاطر سے جشن کیا۔ اوس نے اوس سے کہا۔ بیٹا تم ہمیشہ سپرے پاس ہو جو کچھ میرا ہی وہ تمہارا ہے۔ مناسب یہ ہے تھاکہ ہاگ خوشیاں منائیں اور سرد ہوں

کیونکہ تمہارا بھائی مر کے زندہ ہوا ہے اور تم سو کے پہرے لایے۔

[ No 4 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (STANDARD URDU VARIETY)

DISTRICT LUCKNOW

## TRANSLITERATION AND TRANSLATION

Ek shakhs ke do bete the Un mē se chhota bap se  
 One man of two sons were Them in from the younger father to  
 lahne lga abba jan jaedad mē hamari j kuchh hussa hri ham  
 to say began father dear property in my w/atever share is me  
 ko de diye Chunāche us ne apna aasa donō ko taqsim  
 to give away Accordingly I in b j I is own property both to division  
 I ai diya Aur chand hi 10z b d chhota beta sab mal  
 was made and give And some even days after the younger son all property  
 ikattha I ri k bahut dur ke mulk mē chali gaya aur wahā  
 together made having great distance of country into went away and there  
 saii dault shohad pan mē ura di Jab sab uth gaya to  
 all wealth debauchery in squandered away Then all up went there  
 us mulk mē qahat e arim para aur woh muhtaj ho chala Aur us  
 that country in a famine great fell and he needy became And I in  
 ne us mulk ke ek isis le hā ja kri naul ai kai li  
 by that country of a rich native of place in gone having service took  
 Us ne ise apne khetō mē sunē charane l c hie bhej  
 Him by for this one I is ow fields in sowing feeding of for it was sent  
 diya Wah to bari aru l c sath un chhulkō se bli pet  
 away He indeed great desire of with those I us's with even belly  
 bhar leta jo suarē khata thī magai woh bhī hīsi ne  
 would I have filled w/ol the swine eatu g w/e but that even anyone by  
 us lo n r dī Ab us kī ākhc khulī Us ne k rha  
 I in to not was given Now him of eyes opened Him b j it was said  
 kī bhuterc mazduri to mere bap l c wahā pet bhar  
 that many labourers indeed my father of I oise at belly full  
 I hana pač ballī bacha bhī rakhaī aur maī bhul hō maū  
 food get nay at/ei saving also I eep and I from I ngei die  
 Uthū aur abba ke pas jāū aur un se I rhu ' abba jan,  
 Let me rise and father of near go and I in to say father dear,  
 maī Khuda la aur aple huzur mē gunah gai hū aur ab  
 I God of and your Honour of presence in sinners am and now

is laiq nabu ki rphā bēta lāhlāñ Mūjhe rphne  
*this worthy not that your Honour of son I may be called Me your own*  
 mazdūō mē rākh hūye Pas woh ūthā ur chānā vā bap ke  
*labours is in having kept take So he arose and went the father of*  
 pas Hānōr fāsik hī se thī jī lāp ne dū h hāyā rūr  
*near Yet distance even at he was that the father by he was seen and*  
 rāhm j h l r dāmā gūc sū lag vā, rū pīyā hīyā  
*pit, seven leaving he is need to was attacked and lore was made*  
 Am bēte ne us rāz j v r, r h b j m m r  
*Ad the so by he is to the request was made father dear I*  
 Khuda lē l u r u r rū ap lī nāz r mñ gūnah g u hñ rū r b  
*God of presence and your Honour of sight in your is am and now*  
 is laiq nabu ki rphā bēta lāhlāñ Mūjhe  
*this worthy not that your Honour of son I may be called But*  
 bap ne rphne rākhāō hō hūl m dūvā hā umdā s  
*the father by is own servants to order was given that good than*  
 undā pōsh rāh j o rū m l o j r h m o ī ūthā hath mñ rūr  
*good dress being and this one on put coming hand on and*  
 jūr p ō mñ pūhāo, rū r b log d r wātñ khī k r j hushīyā  
*shoe feet on put and all people fast eaten having rejoicings*  
 m r nāñ M r ā v ch fāz r n d m r hā j h r j v r rū  
*let us celebrate My this son died having gain lived and*  
 gum hō k r phū m l ā Ohnñche woh r b log  
*lost become having gain was found' Accordingly they all people*  
 khushīyā m r nāne lagē  
*rejoicings to celebrate begin*

Us vāqt us hā b r ā bēta khet p r r thī j āb woh  
*That time I am of elder son field on was When he*  
 pāl t l r gh r k e q r r b p ā h ū c h i t o u s n e g ā n e  
*returned having house of near arrived then I am by singing*  
 aur n r ch k i ā w ā z s u n i D k n r ū l r j o u s n e b ū l ā r  
*and dance of sound was heard A servant I am by called having*  
 p ū c h h ā h i y e h s ā b k i s b ā t - p r ū h o v ā h i h r ā ? U s n e  
*was as I el that this all is at matter on going on is? Him by*  
 us se k ā h ā a p k e b h r ū r c h ā ī a u r u n k e s ā h i h  
*I am to it was said you Honour of brother come-is and I am-of safe*  
 v ā l m ā t w ā p r i s ā n e p r ū a p l e w ā l d n e j ā s h n k i y ā h ā i ' W o h  
*said back coming on your Honour of father by feast made is' He*  
 v ā h ū t b i g ā g h ā k e ā n d ā r h i n ā j ā t r t h ā I s p r r  
*much was put out house of inside even not going was This upon*

us ka        bap        bahar        nikal        aya        sur        manane        laga        Us  
*him of the father outside emerging came and to appease began Him-*  
 ne        bap se        kaha        ki        dekhīye        it'ne        bai'ñ se        maĩ  
*by the father to it was said that see so many years from I*  
 ap ki        khidmat        kaiti hũ        aur        kisi        waqt        ap ke        hukm  
*your Honour of service doing am and any time your Honour of orders-*  
 se        sartabi        nahĩ        ki,        us par        bhi        ap ne        kabhi  
*from disobedience not was done that on even your Honour by ever*  
 mujhe        bakii ka        ek        bachcha        tak        na        diya        ki        apne        dostõ  
*to me she goat of one young one up to not was given that my own friends*  
 ke        sath        khushi        manata        Magar        jũ hĩ        ap ka  
*of with rejoicings I might have celebrated But as even your Honour of*  
 yeh        beta        aja        jis ne        ap ka        sara        mal        kasbiyõ me        gãwa  
*this son came whom by your Honour of all substance I a lots in was*  
 diya        to        ap ne        un ki        khatu se        jashn        kiya        Us ne  
*lost then your Honour by him of affection by a feast was made Him by*  
 us se        kaha        beta        tum        hamesha        mele        pas        ho        jo kuchh        me a  
*him-to it was said son you always me near are whatever mine*  
 hai        woh        tumhara        hai        Munasib        yehi        tha        ki        ham log  
*is that yours is Proper this indeed was that we people*  
 l hushiyã        manañ        aur        masi ur        hõ        kyõ ki        tumhara        bhai  
*rejoicings may celebrate and happy may be because your brother*  
 mar le        zinda        hua hai        aur        gum        ho ke        phir        mila hai '  
*died having alive become has and lost become having again found is*

## QASBĀTĪ URDŪ OF LUCKNOW

The preceding specimen has illustrated the high literary style of Lucknow Urdu. We now proceed to give specimens of the ordinary Urdu spoken in the city. It is known as *qasbatī* from *qasbat* the plural of *qasba* a quarter of a town.

It is not so highly Persianised as the literary dialect, but possesses the typical order of words which Urdu has borrowed from Persian. Thus we have *janib dāllīm* in the southern direction the Indian order of which would be *dāl hūjanīb*. Similarly *kinare daryā e Saīle* instead of *daryā e Saīle kinare* on the bank of the river Saī.

I give two specimens of this form of Urdu. The first is a short passage of the Parable of the Prodigal Son which I give in transliteration only, merely for the purpose of comparison with the literary dialect. The other is a folk tale about the temple of Bhāṭresā in Nigohā. It is given in the Persian character, with full transliteration and translation.

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (QASBĀTĪ URDŪ OF LUCKNOW)

SPECIMEN I.

Ek *shakhs* ke do larke the. Un mẽ se chhotā ne apnē bap se kharī kī ‘a bap, jaedad mẽ se jo mera haqq hotā ho mujhe de dijiye.’ Tab us ne un ko apnī jaedad taqsim kī dī. Aur thore roz ke ba d chhotā larke sīb l uohh mal jam’ kī hē ek dur ke mulk ko iawana huā aur wahā par apnā mal apy *shī* mẽ urā diya. Aur jab sīb kharch kar dala tab us mulk mẽ burā qāht para aur woh *khud* mohtaj hone laga.

[ No 6 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HIND STANI (QASHALI URDU OF LUCKNOW)

## SPECIMEN II

حصہ نکوہاں کی جانب نکھن اِنک مندر مہانبو حی کا ہے جسکو  
 بھونرسر کہتے ہن اور کنارے دریائے سئی کے واقع ہے \* اور وہاں ہر  
 ہر نوسندھ کو منلا ہونا ہے اور اکثر لوگ ہر روز درس کو بلا ناعہ جانا  
 کرتے ہن اور جو معصہ نلی رکھتے ہن وہ پورا ہونا ہے

سندے میں آنا ہے کہ اک وہب میں اورنگریب نانساہ بھی اونکے  
 مندر ہر سرب لائے ہے \* اور اونکی بہہ منسا بھی کہ اس مندر کو  
 بھدوا کر مَورب کو نکلوا لبوس اور صدها مردور اوس مَورب کے نکالنے  
 کو مَسعد ہوسے لکن مَورب کی ابتدا نہ معلوم ہوئی \* سب نانشاہ  
 کے عہے میں اکر اجارہ دی کہ اس مَورب کو بوڑ ڈالو \* سب  
 مردوروں کے بوڑنا شروع کنا اور دو انک صرف مَورب میں لکھی بلکہ  
 کچھ سکسب بھی ہوکنی سکا سناں اچنک بھی مودن ہے اور  
 مدرے حوں بھی مَورب سے نمون ہوا لکن اسی مدرے مَورب کی  
 طاہر ہوئی اور اوسی مَورب کے مدھے سے ہزارہا مودے نکل پڑے اور  
 سب موح نانساہ کی بھوروں سے برسناں ہوئی \* اور بہہ حدر نانشاہ کو



بھی معلوم ہوئی \* تب بادشاہ نے حکم دیا کہ اچھا اس صورت کا نام  
 آج سے بھرتیسر ہوا اور جس طرح پر بھی اوسی طرح سے بند کر دو  
 اور چون بادشاہ نے صورت منگور بند کرائے کا انتظام کر دیا \*  
 اب چند روز سے علاوہ درش کے بہت سے نرکاندار لوگ وہاں  
 درتائیں لگاتے ہیں \* علاوہ معمولی چندوں کے کاشنکاری کی چیزیں  
 جو نجات میں بہت زیادہ کر کے ضرور ہوتی ہیں وہاں پر مل  
 سکتی ہیں \*

---

[ No 6 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (QASBATI URDU OF LUCKNOW)

## SPECIMEN II

## TRANSLITERATION AND TRANSLATION

Qasba Nigohā ki janib dakhin ek mandir Mahadeo jī ka hai,  
 Town Nigohā of direction southern a temple Mahadeo jī of is  
 jis ko Bhaūresar karte haī au kintre daryā e Sai ke  
 which Bhaūresar calling they are and on the bank the river of Sai of  
 wage hai Aur wahā par hai Du shamba ko mela hota hai au  
 situated is And there on every Monday on a fair being is, and  
 aksar log har roz darshan ko bila nagha  
 generally people every day paying respects for without intermission  
 jaya karte-haī aur jo maqsad e dil rakhte haī woh  
 going regularly are and what desire of of the heart keeping they are that  
 pura hota hai  
 fulfilled being is

Sunne mē ya hai ki ek waqt mē Aurangzeb Badshah bhī  
 Hearing in come it is that one time in Aurangzeb the Emperor also  
 un-ke mandir par tashrif lac the Aur un lī yeh  
 that (God) of temple on honoured with his presence And Him of this  
 manghā thī lī is mandū ko khudwa kar murat lō nikalwa  
 intention was that this temple got dug up having the image he might get  
 lewī, aur sadha mazdur us murat ke nikalwa lō musta idd  
 taken out, and hundreds labourers that image-of taking out for ready  
 hu, kīn murat ki intaha na ma lum hu Tab  
 became, but the image of end not found became Then  
 Badshah ne ghusse mē alar ijazat dī lī 'is  
 the Emperor by anger in come having permission was given that, 'it is  
 murat ko to dalī Tab mazdurō ne torna shuru  
 image broken in pieces' Then the labourers by to break commencement  
 kiya, aur do ek shab murat mē hgarī balkī lūchh  
 was made, and two one shab the image in were applied nay, somewhat  
 shikast bhī ho gī jis ka nishan aī tak bhī maujud hai, aur  
 broken also it became which of the mark today to also existing is, and

gadh e khun bhī mūrat śc numud hūṛ lāhī aśī  
*little a blood also the image from visible became, but such*  
 qudrat mūrat ki zahir hū ṛū usī mūrat kē  
*super natural power the image of manifest became, and that very image of*  
 niche se hazarhā bhāṅīc nīkāl parc ṛū sab fauj e Badshah ki  
*below from thousands ho nets issued, and all the army of the Emperor of*  
 bhāṅīc se pāreshān hū Aur vchī līhārī Badshah ko bhī mālum  
*ho nets from distress became And this news the Emperor to also known*  
 hū Tab Badshah ne hul m dīc ki 'achchī, is  
*became Then the Emperor by order was given that, 'good, this*  
 mūrat kā nām ṛ śc Bhāṅīcārī hū, ṛur jś  
*image of name today from Bhāṅīcārī (Lord of Ho nets) became, and what*  
 tāh par thī usī tarh śc hīnd kārī do' ṛū khud  
*manner on it was that very manner by closed up male, and himself*  
 Badshah ne mūrat māṛīc band līrāncīc intīzām  
*the Emperor by the image aso said closed up causing to make of arrangement*  
 kārī dīc  
*was made*  
 Ab chand roz śc ilāvī dāī hīn kē bāhūt śc dukandar  
*Now some days from beside paying respects of many very shop/ceper*  
 log wāhā dukānē lāgītē hī 'līvī mā'mulī chīzē kē, kashthārī kī  
*people there shops arranging a/c Besides ordinary things-of, cultivation of*  
 chīzē jō dehrāt mē bahūt zīvādī kārī kē ṛūurāt hotī hāī  
*things which villages, mucl moī done having necessary being a/c*  
 wāhā ṛū mī saktī hāī  
*there on be found can*

### FREE TRANSLATION OF THE FOREGOING

To the south of the town of Nigohā there is a temple of Māhārdeo, which people call Bhāṅīesar and is situated on the bank of the river Śrī. A fair is held there every Monday and every day there is a stream of people who come to visit the image in the belief that this act of worship will lead to the fulfilment of all the desires of their heart.

The story goes that the Emperor Aurangzeb once visited the temple of this deity and gave orders that the image should be dug up and taken out of the temple. He sent several hundred labourers but no matter how deep they dug, they could not find the bottom of the image. Enraged at this the Emperor ordered the image to be broken in pieces. The labourers commenced the work and gave it one or two blows. In doing so they damaged it slightly and the marks of this are visible to the present day. A few drops of blood also issued from the image. But this indignity only served to make manifest the supernatural power which existed in the idol. Thousands of ho nets issued from below it and put the Emperor's army of men to flight. When this was told

to him he said, 'very well, from this day let this image be known as Bhaūrésar, or the Lord of Hornets, and let the earth be filled in so as to restore it to the same condition as that in which it was before.' He then himself saw that the arrangements for restoring the image to its original condition were carried out.

For a long time not only have people visited this shrine to pay homage to the deity, but a number of shopkeepers have set up shops in the locality. They sell not only the ordinary stock in trade but also everything that is necessary for village life.

## BEGAMATĪ URDŪ OF LUCKNOW

The form of Urdu employed by respectable Musliman ladies of Lucknow City is known as Begamatī. It is said to be very free from any Hindi admixture, but this statement is not borne out by the specimens which I have received.

Two specimens are given. The first is a transliterated text of a portion of the Parable of the Prodigal Son for comparison with the other Urdu versions. The other is a letter written by a Musliman lady of Lucknow to her mother. It is an admirable specimen of this dialect, full of quaint idioms and vivid expressions. I give it in free simile of the original manuscript, together with a transliteration and translation. The writing of the manuscript is in the ordinary broken Urdu running hand.

Note that Persian and Arabic words ending in a short *a* are not inflected for the oblique cases as the grammars tell us should be done. Thus *Al'am Sahiba* (not *be*) *le*, (by the son) of the *Khanam Sahiba*, *cha mahina* (not *-ne*) *ke bacl cha* a boy of six months. This is a common irregularity of writing which, however, does not affect the pronunciation. These oblique forms are pronounced as if ending in *e*. *Sahiba ke* is pronounced *Sahibe le*, and so on.

[No 7.]

INDO ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (BEGAMATĪ URDŪ OF LUCKNOW)

SPECIMEN I.

Ek adam ke do bete the. Un-mē se chhota bap se bola 'abha-jan, mai kebab mē jina hamara hissa hai ham ko de dijiye.' Aur us ne apni daulat donē ko bāt di. Thore donē ba d chhota sab jam'-jatha samet-ke bahut dur ke mulk-ko nikal gaya. Wahanē sab shohad pan mē ura baitha. Jab sab uth utha gaya to us mulk-mē babut bara qatir parā, aur veh mohajir ho chala.

## WESTERN HINDI

HINDOSTANI (BEGAMALI URDU OF LUCKNOW)

## SPECIMEN II.

حدیثی بیوی کے نام کو

ایچ بن حدیثی کے ایک سہلاست میں - بہین جہنم جسے آج کلکھنومین دواہل پورن - ادنی  
 آج کلکھنومین بہت دوا درمن کی گنگر کبجہ غامسہ بہین مولا علیہ اگر اوپر والا ہو گا تو  
 جھوڑا کو دہ عرور عرور علاج کرنے فرض آباد سدا رنگلی - آج کلکھنومین  
 جو روکھا پڑا نرغہ ہی پڑوس میں خانم جس کے بیان کلکھنومین دواہل پورن کے کئی چور  
 گنس جسے پڑا نرغہ عباڑہ چا سپا کی گورگی گوزار کے لٹہ سجھے نہو جسے پڑا نرغہ  
 ہاری سکھان میں درانہ سبیلے آئے - دھو تو کھئے پڑی جرت گزاری ادنی  
 ڈویر سے پر موجود ہتا او سننے روکا ہتا ماسن تو سب بکاس منا موجداتا  
 اوسمین سے دو چور بکڑے ہے گئی ہوڈن نے حکام کسانے اوشا چھدا رکھا کہ

خانم صاحبہ کے بیٹے نے مکان کو رات کے باہان گئے گھر میں بولا با دو پہر مندر کا  
 صے جین لئے اولٹا چور چور کر کے غل مچا دیا۔ - نظیر اور ادوکنی بیوی میں  
 روز مرہ جھنجیٹ سوا کر لے کر نظیر کو تو آپ جانے ایک بند چڑھا بیوی ہی  
 مزاج دار ذرا ذرا سی بات بر لوتو تو بن میں کون لگتے تھے کدو کھنایا  
 ہیں کچا ساتھ ہے۔ - خدا رکھے سیانی لڑکی بیانی لایق پہلو سے لگی  
 بیٹی ہے۔ - روکا سامنے اس تک تک جب جب دن رات کے درتاکل کل کے  
 کیا فائدہ مگر ایسے عقلمند ہڈر کے مار سمجھا نہیں بات کے بشکریہ مذمت میں  
 کون دخل دے۔ - اولٹا نکو بنے اولاد علی کو دیکھنے کوئی بات نہ جیت  
 بکبار بکبار ہی مانے لڑکھو کر دو سیال چلا گیا۔ - سگم خان کا چہرہ کا  
 پالا پوسہ بچہ پر کون جانا؟ - بیچاری کرکے اکتھ دیا ہے کدو کھنایا نہیں  
 ابھی میان کو سرے پرے چار سینہ ہے منہ ہوجے ہتے کہ بیدار سان پہٹ پڑا  
 غریب کے ہی ہی اس ہی ٹوٹ گئی۔ -

## WESTERN HINDI

HINDOSTANI (BEGAMATI URDU OF LUCKNOW)

## SPECIMEN II

## TRANSLITERATION AND TRANSLATION

KHATT BLTI KĪ TAPAT SL MĀ KŌ  
 LETTER DAUGHTER OF DIRECTION FROM MOTHER TO

Ammi ʔr̄ Khuda hai ʔp salamāt iahē  
 Mother dear God may male Your Honour (in) safety, may remain  
 Bihūn Jhāmmān Sahib aṅ Lal hūnū mē dākhil hūi Un se  
 Sister JI amme n Sahiba today Lucl now in enter ed became Her fr om  
 ʔp l i sab khaṅ wa srah mā lum hūi Bāie  
 Your Honour of all health and prosperity I now became The elder  
 māmmū l i ʔi re dīn (hāmēshā) mandā rihā hūi  
 maternal uncle of spirit daily (ie always) unwell remaining is  
 Lal hūnū mē bāhūt dāwā darman hī māgrā kuchh faida nahī  
 Lucl now in much medicine drugs were done but any benefit not  
 hūa Kalh ʔgrā ʔpūn wāla ho gayā  
 became Tomorrow if the above one (ie the moon) happened (ie becomes visible)  
 to Jumʔrā lāi hō woh ʔarā ʔarā wāla hāne Fāizabād  
 then Thursday on Ie certainly certainly (for) treatment doing Faizabad  
 sūdhāiṅē  
 Ie will start

Aṅ lāh iahī chorē l i bāia nāghā hūi . Pāos mē  
 Nowadays here thieves of great gang is The neighbourhood in  
 Kham Sahib l i yāhī kalh dīn-dahāc hūi chor  
 Kham Sahiba of at yesterday in broad daylight several thieves  
 ghūs r Būi ghul ghāṅṅā mācha Sīpāhī nūgōc ḡwār hō  
 enter ed Mucl noise clamour was raised Constables useless, boot of  
 l i th sāmjhē n r bājhē, hullar sunt hī hamrē  
 sticl understood not knew ʔpūnā immediately on hearing our  
 mān mē dāiānā chāc āc Woh to l i hūc, bāi khāirīyāt  
 house in straightway came That verily you may say great good luck  
 ḡwār Admī dyōihī-ʔrī mājud thā Us nē 10' ā  
 happened A man ante chamber on present was By him it was stopped



thama      Nāhī to      sab la      samna      ho jata      Us m̃ sē  
*impeded      Otherwise      all (of us) of      exposure      would have been      That out of*  
do    chōi      pakre    bhī    grē      Muō nē      hāhim kē      s̄mnē  
*two    thieves    arrested    also    went      The idiots by    the magistate of    before*  
ulta    chhudda    rakha    hī,    'Khanam    Sāhibā kē    bētī nē    mākan  
*contrary    accusation    brought that,      Khanam    Sāhibā of    the son by    the house*  
ākwanē kē    bahīna sē    ghāi mē      bulaya      Do    pahar    band  
*estimating of    pretext on    house in    (we) were summoned    Two    watches    confined*  
rakha      pachas    rupaye      chhin hīc      ulta      chor      chor'  
*(we) were leapt,    fifty    rupees    were snatched away,    contrary    'thief    thief''*  
kar kē    ghul    machā dīc  
*doing    noise    was raised'*

Nārii    aur      un hī      bōi mē      roz māiic    jhānjhāt    hua kartī hai  
*Na is    and    I am-of    wife between    daily    wrangling    I cept going on*  
Nāzīr kō    to      ap      jānīcē,      —    ek    nak charhī      Bōi  
*Nāzīr    indeed    You    Honour    may know      —    a    nose mounted one      The wife*  
bhī    mīzājdaī,    zāiic zāiic sī    bat pū      'tu    tu,    māī māī  
*also    haughty    very little    matter on    thou    thou    I    I    (Ic quarrelling)*  
hone    lagtī hai      Lakh      samjhāic      bhīn  
*to be    beginning is      Hundred thousand    was it-remonstrated (by me),    sister,*  
lachcha    sūth    hī      Khuda    rakhē      Sīyānī    lārkī  
*unexperienced    company    is      God    preserve (you)    Your tiful    daughter*  
byāhne    laiq    pāhū sē    lagī    baitū hī      Us lē    samne    is  
*for being married    fit    side by    close    seated is    He of    before this*  
hak    hak    jhak    jhak    dīn    rat kē    dāt    hīl hīl sē    hīc    fūidī  
*tall    alteration    day    night of    teetl    gnasling from    wlat    profit'*  
Magaī    rōi    aqlō pāi    Khudā hī    mar      —    Samjhāne mē    bat kē  
*But    such    sits on    God-of    curse      Remonstrating on    words of*  
batangīc      badhte hāī      Kīun      dakhī dē ?      Ultī  
*wranglings    increasing as e      Who    may interfere ?      On the contrary*  
nāl hū      bane  
*disgraced    he may become*

Aulād    Ah kō    dekhiyē      Nī    kōi    bāt    nī    chit,      bekī  
*Aulād    Ah,    please see      Not    any word    or    talk,    without ground*  
behar      bhī,      mā sē      lar bhūr kar      dadhūyāl  
*without ground    also,    motives with    quarrelled having    to grandfather's house*  
chala gaya  
*he went off*

Begam    Jan kā    chhīc    mahīna kā      pala-pōcā      bachcha  
*Begam    Jan of    six    months of    brought-up (and) nursed    baby*  
pāiso      jātī rāhā      Bēchāi,      ek    ākh      dābatī hāi,  
*the day before yesterday    has died      Poor creature,    one    eye    pressing she is,*

lakh	āsu	gute haĩ	Abhi	Miyā ko
<i>a hundred thousand</i>	<i>tears</i>	<i>falling are</i>	<i>Only now</i>	<i>(her) husband to</i>
maie	chai	maihna	bhi nahi	hue the ki
<i>since death</i>	<i>full</i>	<i>four months</i>	<i>even not</i>	<i>passed had when</i>
phat para	Ghaib ki	rah sahi	as bhi	tut gar
<i>fell in</i>	<i>The poor woman of</i>	<i>remaining</i>	<i>hope</i>	<i>also broke</i>

## FREE TRANSLATION OF THE FOREGOING

## A LETTER FROM A DAUGHTER TO HER MOTHER

## DEAREST MOTHER

May God ordain that you ever remain in safety. Sister Jhamman arrived today in Lucknow, and from her we have heard how you are getting on. The elder uncle's health is daily getting worse and worse. He has been trying all kinds of medicine here in Lucknow but they don't seem to do him any good. So if the moon becomes visible tomorrow he will certainly set out on Thursday for Fuzabad to be treated by the doctors there.

Nowadays there is a big gang of thieves about. Yesterday in broad daylight a number of them got into the house of the Khanam Sahiba, who lives close by us. There was a great hue and cry and the fools of police useless as a boor's cudgel which neither I know nor understands directly they heard the outcry made strugled for our house. You may indeed say that we were fortunate for by great good luck there was a man standing at our hall door who stopped them. Otherwise all we women in the zangana would have been exposed to view. Two of the thieves were caught and the idiots when they came before the magistrate brought a countercharge that the Khanam Sahiba's son had invited them into the house under the pretext of getting the building valued. They added that he had imprisoned them for some six hours and robbed them of fifty rupees and had then got rid of them by calling out thief thief.

You will be sorry to hear that Nazim and his wife keep on their daily quarrelling. You know Nazim what sort of man he is going about with his nose in the air. His wife, too is overweening and starts a wrangle on even so little a matter. I've reasoned with her thousands of times — sister dear, there's inexperienced company. There's a young marriageable girl sitting close to your side. What good will come from all this nonsense and talk all this teeth gnashing by day and by night in her presence? May God's curse rest on such silly wits. The more one remonstrates the more she wrangles. Who is there to interfere with the certainty of having some rude thing said in return?

Just look at Aulad. His conduct. Without saying a word nay for absolutely no reason he has quarrelled with his mother and gone off to stay with his grandfather.

Begam Jan's six months old little baby, which she had been nursing with such loving care, died the day before yesterday. Poor creature when she presses together the lids of a single eye a hundred thousand tears fall. It is only four months since her husband died, and now, again the sky has fallen in upon her. The poor thing's one remaining consolation is now broken.

## STANDARD URDU OF DELHI

The Urdu of Delhi is less Persianised than that of Lucknow and hence more nearly fulfils the requirements of a *lingua franca* intelligible over the whole of India. This will be evident from the following specimen (the authorised Urdu version of the Parable of the Prodigal Son as issued under the auspices of the British and Foreign Bible Society). It will be seen that the vocabulary is on the whole simple and that the Indian and not the Persian order of words is preferred. For another example of Delhi Urdu the Urdu List of Standard Words and Sentences which was prepared in that city may be consulted.

The original Urdu version of the New Testament was made for the British and Foreign Bible Society by Henry Martyn during the years 1806-1810. It has been thrice revised. The version of the Parable now given is taken from the third and last revision carried out by a committee headed by Dr. Weirbach during the years 1893-1899.

The Bible Society has issued this version under two forms—one in the Persian character and the other in the Roman character. I give both here. The system of transliteration used by the Bible Society differs somewhat from that employed in the present Survey but this will give rise to no difficulty.

It is not necessary to give an interlinear translation.

[ No 9 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (STANDARD URDU, PERSIAN CHARACTER)

*(Panjab Auxiliary Bible Society, 1900)*

ایک شخص کے دو بھائی تھے۔ ان میں سے چھوٹے کے باپ سے کہا کہ آجے باپ - مال کا حصہ صحیحہ کو پہنکنا ہے صحیحہ دے۔ اُس کے اپنا مال صنایع اُنہیں بانٹ دی - اور بھڑے دن بعد چھوٹا بیٹا اپنا سب کچھ جمع کر کے دور کے ملک کو روانہ ہوا - اور وہاں اپنا مال بد چلی میں اڑا دیا - اور حب سب خرچ کر چکا تو اُس ملک میں سب کال پڑا - اور وہ محتاج ہوئے لگا - پھر اُس ملک کے ایک باشندے کے ہاں جا بڑا - اُس کے اُس کو ایسے کہندوں میں سڑھراے بندھا - اور اُسے آرزو تھی کہ جو پہلیاں سڑھراے کھائے تھے اُن سے اپنا بیٹ بھرے - مگر کوئی اُسے نہ دینا تھا - پھر اُس کے ہوش میں آ کر کہا کہ میرے باپ کے کتنے ہی مردوروں کو روٹی امرات سے ملتی ہے - اور میں بہاں بھوکھا مر رہا ہوں - میں اُٹھ کر اپنے باپ کے پاس جاؤنگا اور اُس سے کہوںگا کہ آجے باپ - میں آسمان کا اور ندی نظر میں گنگار ہوا - اب اِس لائق نہیں رہا کہ پھر بھرا بیٹا کہلاؤں - صحیحہ اپنے مردور جیسا ہی کر لے - پس وہ اُٹھ کر اپنے باپ کی طرف روانہ ہوا - وہ ابھی دور ہی تھا کہ اُسے دیکھ کر اُس کے باپ کو برس

آنا - اور دوڑ کر اُس کو کِلے لگا لیا اور بوسے لئے شے ے اُس سے کہا کہ آتے باب - میں آسمان کا اور ندی نظر میں کنگار ہوا - اب اس لائو بہن رہا کہ نمر ندرا بنٹا کیلاؤں - باب ے اپنے نوکروں سے کہا کہ اچھے سے اچھا حمامہ حلد نکال کر اُسے پہناؤ اور اُس ے حمامہ میں انکوٹھی اور پاؤں میں حوی پہناؤ - اور بلے ہوئے نکڑے کو لاکر دسج کرو تاکہ ہم کھا کر حوشی سنائیں - کیونکہ ندرا نہ بنٹا صَردہ سا - اب رندہ ہوا - کھو کنا بنا اب ملا ہے - بس وہ حوشی سنائے لکے ، لکن اُس کا بڑا بنٹا کعب میں سا - حب وہ اکر کر ے بدبک بہنچا نو کائے نچائے اور ناحیے کی اوار سنی اور انک نوکر کو بلا کر درامت کرے لگا کہ نہ کنا ہو رہا ہے ؟ اُس ے اُس سے کہا کہ ندرا بھائی ا کنا ہے اور ندیے باب ے پلا ہوا نکھڑا دسج کرانا ہے - اس لئے کہ اُسے بھلا چنگا بنا - وہ عھے ہوا اور اندر جانا نہ چاہا - مگر اُس کا باب باہر جائے اُسے سنائے لگا اُس ے اپنے باپ سے جواب میں کہا کہ دیکھئے اپنے برس سے میں ندی خدمت کرنا ہوں اور کبھی ندی حکم عدولی بہن کی - مگر صحیحے نو ے کبھی انک بکری کا بچہ بھی نہ دیا کہ اے دوستوں ے سائے حوشی سنا - لکن حب ندرا نہ بنٹا انا حس ے ندرا مال مناع کسندوں میں اڑا دی - نو اُس ے لئے نوے پلا ہوا نکھڑا دسج کرانا - اُس ے اُس سے کہا - بنٹا - نو نو ہمیشہ مدرے پاس ہے اور جو کبھی ندرا ہے وہ ندرا ہی ہے - لیکن حوشی سنانی اور شادمان ہونا مناسب سا کیونکہ ندرا نہ بھائی صَردہ بنا - اب رندہ ہوا - کور کنا سا اب ملا ہے •

[ No 9 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (STANDARD URDU ROMAN CHARACTER)

*(British and Foreign Bible Society, 1900)*

El shakhs ke do bete the Un men se chhote ne bap se kahri ki Ai biy mal kri jo  
 hussr mujh lo phunchta hri, mujhe de Us ne apna mal mata unhen bunt di Au  
 thote din ba d chhota betri apni sab kuchh jama karle duile mull ko ravana huá  
 au wahan apna mal badchalni men uia diya Au jri srh l haich kai chukri to us  
 mull men sakht l ri para au wuh muhtaj hone lagri Phri us mull le ek bashinde ke  
 hri ja para us ne us lo iphe kheton men suar charane bheja Au use aizu thi ki  
 jo phaliyan suai l hte the un se apni pet bhare mrgri lo use nri deta thi Phri us  
 ne hosh men al ai laha ki Mere bap ke litne hi mazduion lo tota ifi it se milta hri au  
 mran yahan bhukhi mai rhi hun! Mri utkai apne bap le pas jungri au use  
 karhungri l Ai biy main asman ka au teri nrazi men gunahgai hua ab is laiq nahin  
 iaba ki phri tera betri kahlaun mujhe apne mazdui jusa hi l ri le Pns wuh utli ri  
 apne bap ki tarai r r r hua Wuh abhi du hi tha ki use dekhil ai us le bap lo taia  
 ri ri daurkai us ko gale lagri hia au bose hie Bete ne us se kaha ki Ai bap mran  
 asman l au teri nrazi men gunahgai hua rb is laiq nahin iaba ki phri teri betri  
 kahlaun Bap ne apne naul aion se l ari, ki Achchhe se achchha jama jald nikall ri  
 use pahinao au us le hri men anguthi au panwon men juti phinao Au pale hue  
 bachne lo r r r zabh kri to ri ham khakri l hushí manan l vunki meri jri beta  
 munda tha ab zindri hua k ho gaya tha ab milá hri Pns wuh l hushí manane lage

Lel in us ki bara beta khet men tha jab wuh akri ghai ke nri dik pahuncha to gane  
 bajri ne au nachne lo r r r az suni au ek nri kai ko bulakar d r yaff l aine laga lo ri ri  
 kri ho iaha hai? Us ne us se kaha lo Teri bhari a gaya hai au teie bap ne pala hua  
 b r chhna zabh l a r ya hai is hie ki use bhala change pagri Wuh gurse hri au andri  
 jana na chaha magri us ka bap b r ha jale use manri ne laga Us ne apne bap se  
 jawab men l ari lo Del h itne baras se mri teri l hidmat karta hun aur kabhi teri  
 hukm udulí nahin ki magri mujhe tu ne k r b r el r r r ka bachcha bhí na d r r ki  
 apne doston le r r h l hushí m r nati lel in jri teri jri beta ayi jri ne teri mal matri  
 k r b r ion men uia di to us ke hie tu ne pala hua bachhri zabh karai Us ne us se  
 k r r í, Beta tu to hamesha mere pas hai au jo l uchh mera hai wuh teia hi hai lel in  
 l hushí manani au shadman hona munasib tha kyunli teia jri bhari munda thi ab  
 zinda hua l ho g r r a tha rb mila hai

The system of transliteration that adopted by the British and Foreign Bible Society and differs somewhat from that employed in the present Society

## MODERN URDU OF DELHI

During the last thirty or forty years a school of writers has arisen in Delhi, which has paid attention to the necessity of avoiding the extreme Persianisation of style which had hitherto been fashionable and which is still fashionable in Lucknow.

The author of this school who has obtained the greatest reputation is Maulana Nazir Ahmad. Two novels by this writer, the *Mir'atu'l-'Arus* (The Bride's Mirror), and the *Taubatu'n Nasuh* (The Repentance of Nasuh), have been edited in England. They are well worth reading, not only as introductions to the Urdu language, but for their contents. They are admirable pictures of the home life of respectable Indian Muslims of the middle class. The stories are absolutely unobjectionable and full of interest, and are illumined by many pages of true humour. An account of the best editions of these works will be found in the Bibliography under the name of their author, and for further information regarding the school of writers to which he belongs, the reader is referred to Sheikh 'Abdu'l Qadir's work on 'The New School of Urdu Literature' quoted in the first section of the Bibliography.

As a specimen of Nazir Ahmad's style, I give an extract from the *Mir'atu'l-'Arus*. The text is taken from Mr G. E. Ward's edition in Roman characters (London, 1899). The passage selected is a cock and bull story, freely interlarded with pious phrases, told by a swindling old crone to the silly heroine, on whom she is playing the confidence trick. The story is a *propos* of two miraculous (but quite unnecessary) cures, which the old lady presents to the year old bride, and which are guaranteed to restore a husband's love and to give children to the most unloved of barren wives. The reader who is curious as to the sequel is referred to the original work. Suffice it here to say that the old lady having gained the bride's confidence successfully decamps with all her jewelry.

Considering that the novel is written by a Muslim for his co-religionists, and is professedly in Urdu, not in Hindi, it is remarkably free from Arabic and Persian expressions. In Lucknow Urdu nearly every word would hail from one or other of these sources. Here fully forty five per cent of the vocabulary is Indian, about twenty per cent is Persian and less than 31 per cent is Arabic. The small remainder comes from other languages—Turkish, English, and Portuguese.<sup>1</sup>

I am indebted to Mr Ward the editor of the *Mir'atu'l-'Arus* for these particulars. I would strongly recommend every student of the great *Lingua Franca* of India or its literature to read this edition of a highly original and interesting novel. The principal reason for its being in the Roman character and every assistance is that it is a excellent introduction to the Urdu language and its literature. An English translation by Mr Ward is published as a separate volume.









[ No. 10.]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDĪ.

HINDŪSTĀNĪ (MODERN URDŪ OF DELHI).

*(Maulavi Nagir Ahmad, circa 1870.)*

## TRANSLITERATION AND TRANSLATION.

Maī jab ḥajj-kō gai-thī, tō usī jahāz-mē  
*I when pilgrimage(-to-Mecca)-to gone-was, then that-very ship-in*  
 Bhōpāl-kī ek Bēgam bhī suwār thī; — shāyad tum-nē un-kā  
*Bhōpāl-of a Bēgam also passenger was; — perhaps you-by her-of*  
 nām bhī sunā-hō, Balqīs Jahānī Bēgam; — sab-kuchh Khudā-nē  
*name also heard-may-be, Balqīs Jahānī Bēgam; — everything God-by*  
 un-kō dē rakhā-thā; daulat-kī kuchh intihā na thī;  
*her-to giving placed-was; wealth-of any end not was;*  
 naukar-chākar, launḍī-ghulām, pālki-nālki, sab-hī-kuch  
*servants-attendants, girls(-and)-slaves, palanquins(-and)-litters, everything-verity*  
 thā; ek tō aulād-kī taraf-sē maghmūm rahā-kartī-thī;  
*was; one indeed family-of direction-from grieved she-continued-to-remain;*  
 kōī bachcha na thā; dūsre Nawāb-Ṣāhib-kō un-kī taraf muṭlaq  
*any child not was; secondly the-Nawāb-Sāhib-to her-of direction absolute*  
 iltifāt na thā, aur shāyad aulād na hōnē-kē sabab mahabbat na  
*kindness not was, and perhaps family not being-of because affection not*  
 kartē-hō, warna Bēgam šurat-shakl-mē ‘chandē ūftāb,  
*doing-he-may-be, otherwise the-Bēgam form-appearance-in ‘now a-sun,*  
 chandē māhtāb,’ — aur is ḥusn-o-daulat-par mizāj nisā sāda,  
*now a-moon,’ — and this beauty-and-wealth-on disposition so simple,*  
 ki ham-jaisē nāchizō-kō barābar biḥānā aur bāt pūchhnā!  
*that us-like nothings-to equally to-give-a-seat and matters to-ask!*  
 Bēgam-kō faqīrō-sē parlē darjē-kā e’tiqād thā. Ek daf’a  
*The-Bēgam-to mendicants-to utmost degree-of faith was. One time*  
 sunā ki tīn kōs-par kōī kāmīl wārid hai; andhērī  
*it-was-heard that three kōs-on a-certain saint arrived is; dark*  
 rāt-mē apnē ghar-sē piyāda-pā un-kō pās gaī, aur pahar-bhar  
*night-in her-own house-from on-foot him-of near she-went, and a-watch-full*  
 tak hāth bandhē kharī rahī. Faqīrō-kē nām-kē  
*during hands being-folded standing-up remained. Mendicants-of name-of*

qurban jaiye | Ēk martaba jo Shāh Sahib ne ākh  
*sacrificial-offering go | One time when the Shah Sahib by eyes*

utha kar dekha, fāmay, 'ja mai, isi rat ko  
*lifted having it was looted it was ordered, 'go mother this very night at*

hukm milega' Begam ko khwab mẽ bisharat hu ki  
*order will-be got The Begam to dream in annunciation became that*

'hajj ko ja au mutad la moti samundai se nikal la' Subh  
*'pilgrimage to go and desire of pearl ocean from take out (At) dawn*

uth hajj ki tayariyā hone lagī Pā sau mishin  
*rising pilgrimage of preparations to be began Five-hundred lovely people*

Begam ne ap kiraja de kai jahaz par suwai  
*the Begam by herself the fare given having ship on embark led*

l arae, un mẽ se ek maī bhī thī Hai  
*we caused to be made them in from one I also was Dvery*

waqt ka pas rahna — Begam Sahib (Ilahī) donō jahan mẽ  
*time of near-remaining — the Begam Sahib (O God! both worlds in*

surkhru l) mujh pai bhut mihibani kaine lagī, aur  
*(may her) face (be) bright! me on much friendship to do began and*

saheli kaha karti thi Das din tak barabar jahaz pani mẽ  
*comrade used to call Ten days during straight on the ship water in*

chala gaya, gyaahwē din bih samundai-mē ek pahar nazar ayā  
*went along, on eleventh day mid ocean in a mountain in sight came*

Nakhuda ne kaha 'Koh e Harbsha yahi hai, aur  
*The captain by it was said 'The Mountain of Ethiopia this verily is, and*

ek bada kamil fqr is par rhta hai, jo gaya, bimudā  
*a great saint hermit it on dwelling is, who went, possessed of wish*

aya Begam Sahib ne Nakhuda se kaha 'kisi tarh mujh ko  
*came' The Begam Sahib by the captain to it was said 'in some way me*

us pahai pai pñūchao Nakhuda ne kaha 'Huzur,  
*that mountain on cause to arrive' The captain by it was said, 'My Lady,*

jahaz to pahai tak nahī pñūch saktā, albittā agrī  
*the ship indeed the mountain up to not arrive can, certainly if*

ap irshad kari, to jahā lo lungū l r dī, au ap lo  
*you instruction make, then the ship to anchor we may make, and you*

ek lighā mē bitha kar le chālē' Begam ne kaha,  
*a boat in caused to sit having we may take away The-Begam by it was said,*

'khai, yehi sari' Pñch aurī Bēgam le sath Koh e  
*well, this indeed easy' Five women the Begam of with the Mountain of*

Harbsha pa gū-thī, — ek maī, aur chā rā Pahai pai  
*Ethiopia on gone-were, — one I, and four others The Mountain on*

prāhūche, to 'ajub tarah | | hushbu marah rāh thā Chāite  
*we arrived then a wonderful kind of odour exhaled being was On-going*  
 chūthe Shāh Sahib tāk prāhūche Pū ka mīqam thā, nā  
*on going the Shāh Sahib up to we arrived God of place it was no*  
 admī nā admīz id tāt e tāt | Shāh Sahib kē ghō mē rāhī the  
*man no born of man, all alone the Shāh Sahib a house in dwelling was,*  
 kāsī nūānī shāhī jāse hirishā | Hām sab kō dekhi kār  
*of at sort of scene appearance | like an angel | Us all seen having*  
 dūā dī Begam kō bhārī lāūgē dī, gur lūchī  
*a blessing was given the Begam to twelve clothes were given and something*  
 pūrī kārī dām kār dī | Mūh s | lāhī chāhī | āgē  
*excited having breathing was performed He to it was said, 'depart Agra*  
 rā Dillī mē logō kē hām bhānī | kārī Bētī  
*and Delhi in people of wishes continued coming to be successful Daughter*  
 un bhārī lāūgē mē hī dō lāūgē vch hārī Hārī kār kē  
*those twelve clothes in of two clothes these are Pilgrimage made having*  
 jō hātē to āgāb — v | t | Begam hī  
*when we returned the | the Agraab — were as formerly the Begam of*  
 bhāt pūchhī nā the — v | vch nūbrāt hūn hī kē māhūn  
*affair asking not he was — now this pass b came that one won't*  
 āgē Bāmā mē | kārī Begam lē kē hē pūcī the  
*before from Bombay in come having the Begam of leaving for faller id*  
 J' hī Begam nē pūhār sē pāw utī | āgāb hē  
*As even the Begam by the slip from foot was caused to descend the Agra b lū*  
 āgā sāt B gām lē qidām pū rākī dī | gur sō sō kār  
*his own lead the Begam f feet on was placed and wept wept having*  
 bhātā mūāf kārī Chhā bhāg mārī Bhīpāl mē bhārī sē  
*fault forgiveness was got made Six years I Bhopal in pilgrimage from*  
 | kār thārī Tārū kī dū | hī bhārī kār sē lāgī |  
*come having stayed He 'ermit of prayer of blessing from successively*  
 uprī tē Allh rākī | chū hētē Bēgām hē  
*one after the other, God preserve (them) ' for sons the Begam of*  
 mūcī rāhī tāk hō chūcī the Phūr mūh lō āgā dēs v id  
*my stay during been had Again me to my own country memory*  
 āgā Begam sē āgā mēgī, bhāt sē sōkī  
*came the Begam from leave (to go) was asked very much stopping was done,*  
 mānē kārā ' Shāh Sahib nē mūh lō Dillī āgā kī khidmāt  
*me by it was said 'the Shāh Sahib by me to Delhi Agra of service*  
 supūd lī hārī mūh kō rākī jānā gur hārī, ' vch sun kār  
*entrusted | ade vs me to there to go necessary is ' this lead having*  
 B gām nē chāī nāchāī mūh lō rākī sāt lāhī  
*the Begam by willy nilly me to leave to depart was made*

## FREE TRANSLATION OF THE FOREGOING

When I went on my pilgrimage to Mecca I had for a fellow passenger a Begam of Bhopal,—perhaps you have heard of her, her name was Balqis Jahani Begam. God had endowed her with every blessing. As for her wealth, there was no end to it. She had troops of servants, women slaves and men slaves, palanquins and litters,—everything, in fact, which she could want. But she had an aching heart about her prospects of a family,—she had no children,—and besides this, the Nawab Sahib, her husband, had altogether ceased to show her any affection. This latter grief was probably due to her being childless, for, as to her personal appearance, as the saying goes, ‘when she wasn’t as bright as the sun she was as fair as the moon,’ and to this beauty and wealth was added a disposition of the purest sincerity and simplicity,—even nobodies like us she would ask to sit down beside her, and talk with them.

Now, she had the greatest faith in wandering mendicants and once she heard that a certain holy saint had arrived at a place some six miles away. So one dark night she started off on foot from her house and stood a good three hours in front of him with folded hands. ‘My life for the fame of such holy men!’ On one occasion when this one lifted his eyes he saw her and said, ‘go, madam, this very night will you receive a command from above.’ That night she had a dream, in which she heard a voice saying, ‘depart on a pilgrimage to Mecca and gather the pearl of your desire from the ocean.’ The first thing in the morning she began the preparations for her pilgrimage. She paid the fares of five hundred poor people, amongst whom I was one, and took them on board the ship with her. She always kept me by her side and (O God, may her face be bright in this world and the next) not only began she to show great friendship to me but even used to address me as ‘comrade.’ The ship went on straight through the sea for ten days, and on the eleventh a mountain came in sight in the middle of the ocean. ‘That,’ said the captain, ‘is the Mountain of Ethiopia, and on it there dwells a holy hermit. There never was a petitioner who went to him that did not have his prayer granted.’ Said the Begam to him, ‘you must get me in some way or other to that mountain.’ ‘Your Ladyship,’ replied he, ‘there is not enough water for the ship to go alongside, but, if you wish it, I can have the anchor let go and send you ashore in the jolly boat.’ ‘That will do excellently,’ said she. So five women (myself and four others) went off with her to the Mountain of Ethiopia. When we got there we found the air filled with a wondrous fine odour. We came at length to where His Holiness lived. It was a very place where God alone dwells. Not a man or son of man was there. In his house abode His Holiness in perfect solitude. What a serene appearance he displayed! Like an angel of heaven! As soon as he saw us all he blessed us. To the Begam he gave twelve cloves and, after reciting something breathed over her. To me he said, ‘depart and busy yourself with binging about the desires of the people of Agra and Delhi.’

Daughter here are two of those twelve cloves!

Now, when we came home from our pilgrimage, the Nawab—who formerly had not taken the slightest interest in the Begam,—must needs go down to Bombay a month before the ship was due, and wait there for his wife in order to escort her home. She had hardly got off the gangway before he fell at her feet, and with many tears asked pardon for his neglect. After I came back from the journey I stayed for six years in

Bhōpāl, and while I was there, all owing to the power of the holy man's blessing, one by one, the Bēgam had four sons. By this time I began to think of my own country, and asked her for leave to go away. She would not hear of it, but I reminded her of how His Holiness had made over to me the care of Agra and Delhi, and that I really must go. When she heard this, she had perforce to allow me to depart.

---

## URDŪ POETRY

As a specimen of Urdu poetry of the classic period (as elsewhere explained standard Hindi has no old poetical literature), I give an extract from the *Tandihū 'l jūhāl*, or Admonition to Fools by the celebrated Mīr Tāqī. This poet was born at Agra and studied at Delhi under Shāh Jū 'd dīn Khān ('Arzu). He lived there up to the year 1782, when he migrated to Lucknow, where he died at a very advanced age in 1710. He and Rāfi us Sūdā are considered by native authorities to be the two greatest Urdu poets.

An elegant paraphrase of the poem under the title of *Conseils aux mauvais poètes*, was published by Gracien de Tassis on pp. 300 and ff. of Vol. VII of the *Journal Asiatique* (1825). An Italian translation of this paraphrase was published at Palermo in 1891 by Signor Pugliese Pico under the title of *Consigli ai cattivi poeti*. Monsieur J. Vinson published a more literal translation, under the title of *Satire contre les Ignorants* in the *Revue de Linguistique* Vol. XXX (1891), pp. 101 ff.

Mīr Tāqī's works have been printed in India. The text of the poem under consideration is carefully edited by Shakespeare in his *Muntakhabāt e Hindī*. This text has been reproduced in Monsieur Vinson's *Manuel de la Langue hindoustani*. The text given here is based on that of Shakespeare, with a few corrections rendered necessary by the metre. I have to thank Mr. G. E. Ward for assistance rendered in translating this not always easy poem.

We may note a few points in which the language of the poem differs somewhat from the language of the standard grammar. In *baigū da ne*, by the Elect One (verse 28), the oblique form ends in *a* not *e*. This may, however, be a mere matter of spelling, for most scribes in such cases write a final *a*, but pronounce it *e*. In verse 28 we have an example of the custom which at the present day prevails in Lucknow of treating *samyā* as if it were a neuter verb. In verse 13 we have *de har* which is the dialectic form in the Upper Doab for *deta har* he gives. In verse 25 we have *sublāt* construed with a masculine verb. Note also the spelling of *mū'lo*, instead of *mūh lo* in verse 14.

In the transliteration, I have marked the vowels as long or short, as is required by the metre so as to assist the scansion and not according to their natural length. *Haī* and *hāī* are each to be counted as one short syllable. A syllable containing a short vowel, and ending in a consonant, is long, if the next syllable begins with a consonant. Thus in the second verse, because *ta* follows *shārat*, the latter word is scanned — — —. But if such a syllable is followed by a vowel, it may be either long or short. Thus, in the first verse *dīn ayyā* is scanned — — —, while in the third verse, *'azāl o* is scanned — — —. Note also that a syllable like *el*, consisting of a vowel naturally long followed by a silent consonant or a syllable like *shē'*, containing a short vowel followed by two silent consonants, counts as two syllables and is scanned as a trochee (— —), if followed by another syllable commencing with a consonant. Thus in the first verse, *ch dīn* is scanned — — — and in the fifth verse, *shē' lī taqīb lā lā* is scanned — — — — —. A long final vowel is often shortened, and the Persian *'usaf* (*e*) may be long or short as required by the metre.



## WESTERN HINDI

HINDOSTANI (URDU POETRY)

## حکایت

شایق من با ورورِ اصفہاں      انک دن آنا ہلالی اُسکے ہاں  
 حادثاں در سے ہو آگاہ کار      کی اشارت نا اُسے دس گھر من ہاں  
 عرب و عظیم کی حد سے رباں      پاس لے مسند پہ بیٹھا ساد شاد  
 اُتے کھینچی اُسکی مرزائی نہی      بیٹھے بیٹھے راب حب آئی نہی  
 (9) شعر کی بقرب لاکر درمیاں      کرے لاگا شاعری کا اِمدحاں  
 شعر حواشی کی پڑھا سو بہا علط      سنے ہی بھڑکا وہ سُعلے کی بسط  
 عَمّے ہو بولا کہ ہاں فراش و خوب      کھنچ لاسنداں میں کی شلاق خوب  
 اِس قدر ماز کہ بندم ہو گیا      سُوح دسب و پا ہر اک ہم ہو گیا  
 کھینچ کر ڈالوا دنا دربار من      بہہ حدر پہنچی جو ہر بازار من  
 وارث اُسکے لنگھے آ راب کو      حب بکود آنا بو پانا باب کو  
 یعنی دستورِ رماں دشمن نہا      نا وہ کچھ نا آسائے من نہ بہا  
 عالماً پانا علط اسعار کو      حوش نہ آنا اُس کرم کردار کو  
 ورنہ سیوہ اُسکا ہی اُطف و کرم      حائیرے من دے ہی دستار و نرم  
 مَحکوگیوں شلاق کرا اِسی شب      کھنکر بدنام ہونا ہی سب

- (۱۵) بس مٹھے ہی بریب ایسی سرور  
 حائے نٹھوں اک سرآمد کے حضور  
 صحت اکسر رکھوں اُس اُسناد سے  
 ساند اُسکی دولت ارسان سے  
 بہتچے اک رہنے کو مددی بدل و فال  
 ہو مٹھے اس من من تک کوئے کمال  
 اُٹھتے اے انا مولوی حامی کدے  
 مسو کی تک حدت وس نامی کدے  
 حب ہوا کھمہ سحر کا رہنے بلند  
 اور مولانا لکے کرے بسند  
 (۲۰) بھر کنا اک دن در دستور پر  
 صاحب درگاہ کے کی حاضر  
 کای امیر اُس روز کا سلاو حوار  
 اح در اور ہی سر حواہاں نار  
 کی اسار سد رہ کوئی نہو  
 صد ہی بر حورن کا بو اے دو  
 سامنے انا بو کی نسی نظر  
 دھوب من حلنا رہا بو اک بہر  
 بعد اراں انمای ابرو کی کہ ہاں  
 (۲۵) بھر وہن سے نہ ملے رخصت کنا  
 اکلی صحت کی بھی عرب اسعدر  
 انکی اُسکو حائبرہ نہ کر کراں  
 بوے فرمانا مرتقس واں سے واں  
 من نہ سمعھا بہت کہ وہ کنا بہا بہت کنا  
 در حواہ اُس برگر بندہ کے کہا  
 اسی ہی ہوئی ہن نصحتک سلف  
 (۳۰) اسعدر اُسکا نٹتہ بہا سرور  
 حوسے سو حون سری سے نار ائے  
 ورنہ کرنا بوج کوئی ہر دستگ  
 دس ہو بو اُنکنٹس کرے بلف  
 ناکہ بہتچے بہت حنر برنک و دور  
 بریب ہونکو اُسناد وکی حائے  
 رنہ رنہ ساغری ہوجانی ننگ

اب حو انا لائوں انعام بہا      اب حو منں شلاو کی بہہ حام بہا  
 ننگ ہی کرم مرانل بر بھی ناں      نمنہ کوہہ بھہ ممتنر درمنان  
 حسکو نیکھو حوہ نمائی حوہ سری      (۳۹) ے بندری سے ہی رائج اندری  
 اسنہ ہی ہر انک سحداں نناں      ے نناں کاہی سلننہ ے رناں  
 حب کہہ دوراں سحن ساری بہنں      س فلم ووب رناں ناری بہنں  
 ناہ کی مہمند ناہی کسکو شوس      دنوں حروف کو کرنا ہی کوس  
 ہی دماغ حروف شمکو بھی کہاں      ے نمبروں سے سزا ہی مہ کہاں

---



Khañch-la maidã mē hī shallaq' khub  
*Digging taking field in was made beating well*

Is qadar mara hī bē dam ho gaya,  
*So much was he struck that without breath he became*

Suj dast o pa har ik tham ho-gaya  
*Being swollen hand and foot each a pillar became*

'Khañch kai dalwa diya darbai mē,  
*'Digged(him) having he was caused to be thrown down the court in*

Yeh khabai p hunchi jo hri hazai mē,  
*This news arrived when every man let in*

(10) Wais us ke le gae a rit-ko,  
*The news him of carried(him) away coming night at,*

Jab ba khud aya to paya bat-ko  
*When to himself he came then was found the circumstance to*

Ya'ni, 'dastur e zamã dushman na tha  
*Viz, 'the Minister of-the age enemy not was,*

Ya woh kuchh na rshn e finn na tha  
*O, he (in) any(way) unacquainted with accomplishment not was*

Ghaliban paya ghalat ash ai ko,  
*Probably was found incorrectness the verses to,*

Khush na aya us karun kudi ko  
*Agreeable not it came that liberality does to*

Wai na ghewa us ka har lutf o karim,  
*Otherwise the habit him of is praise and liberality,*

Juze mē de hai dinai o diham  
*Reward in he gives dinai and diham*

Muj ko kyū shallaq kaiti itni shab ?  
*Me to why beating down so much (at) night ?*

Kahe ko bad nam hota be srb ?  
*What for bad-name becoming without cause ?*

(15) Pas, mujhe hī talbirat apni zarai  
*Consequently to-me verily instruction my own necessary,*

Ja ke bathū ik srt amrd le huzai  
*Gone having let me sit a top come of (in) presence*

Sohbat aksai rakkhū us ustad se  
*Interourse very much let me hold that teacher with,*

Shayad us hī dault e irshad se  
*Perhaps him of benefit of instruction from*

The word is properly \* alaq but the metre shows that Mir Taqi spelt it with two / s  
 The final a of ghewa is considered long owing to the existence of the imperceptible ā

P hunchē ik utbē ko meī qil o qal,  
*May arrive a certain high station to my proposition and answer,*

Ho muḥ is fann-mē ik gunā' karmal'  
*There may be to me this accomplishment in one kind perfection'*

Uth ke aḡ Maulavī Jamī kane,  
*Arisen having he came Maulavī Jamī near*

Mashq kī jāk chand wis namī kane  
*Practice was made a little that famous one near*

Jīb huī kuchhī shē'ī kī utbī buland,  
*When these became some poetry of degree high*

Am Maulavī jag kane parand,  
*And Lord our began to make appraisal,*

(20) Phr gayā ik din dū c dīstā pū  
*Again he went one day door of the minister on*

Hārb c dīgah nē kī jā Līrbī  
*Porters of the gateway by was made going news*

K, rī Amī, us īr kā shīllīq-khwā  
*That, 'O Prince, that day of beating eates*

Āj dai uprī hī phī khwāh in e bar'  
*Today door upon is, again desirous of admission'*

Kī ishārat, 'ardd-e iah ī ut nī ho,  
*Was made a sign, 'obstruction of road any not let be,*

Qasd hāī hī-khwā kā to me dū'  
*Intention is fruit eating of, then to come allow'*

Samnē aḡ, to kī nichī nārī,  
*In front he came, then was made downcast fool,*

Dhup mē jālā rihā to ik pūrī  
*Sunshine in burning he remained then one watch*

Bā'd az an imā-e rīū kī kī, 'hī'  
*After of that sign of eyebeow was made that, 'yes,'*

Sahn hī mē se huā woh madh khī  
*Com tyar'd even in from became he eulogy reciter*

(25) Phr wahī se dē silī ulkhrāt kīyā  
*Again there from giving a-present dismissal was made*

Ik musāhib nū pḡāī kī lī kīhī,  
*A couster by courage made having it was said,*

'Aḡh sohbat kī thī 'īrat is qārī,  
*'To me interview was honour to this degree,*

The *ī* of *gunā* is pronounced long owing to the existence of the anaptyctic *ī*.

<sup>2</sup> *Āḡ* is substituted in upon the owing to the unacceptability. So also in several other instances to which I shall not draw attention.

So hu shllaq hadd se beshta  
*Yet became a beating limit than more*  
 Abhi us ko jaiza de lai guā  
*Now him to reward given having heavy,*  
 Tu ne firma ja murakkhās wā-<sup>se</sup> wā  
*I hee by was ordered permitted-to depart there from there*  
 Naī na samjha yeh lī woh kya tha yeh kya'  
*I not understood this that that what was this what'*  
 Dai jawab us bai guzida ne lāha,  
*In answer that Direct one by it was said,*

Aisi hi hoti hai tarhi e salaf?  
*'Such verily become moorings of the past?'*

Darst ho to un ki tai karyc talif  
*Hand he may be then him male ruin*

(30) Is qadr us ka tanabbuh tha zarur,  
*To this degree him of admonition was necessary,*

Ta ki p hunchi yeh lharbar nazdik o dur  
*In order that may arrive this news near and far*

Jo sune, so khud sarī se bazarī,  
*Who may hear, he self conceit from may refrain,*

Tarbiyat hone ko ustadō ki jay  
*Instruction being for teachers of may go*

Wai nī kaita puch goi hū dabang,  
*Otherwise would make nonsense speaking every loud,*

Rafta rafta shā nī ho jati rang  
*Going going poetic-sill would-become ignominy*

Tab jo māī shallaq kī yeh kham thi,  
*Then when by me beating was done this one raw was,*

Ab jo ya lai qe in am tha'  
*Now when he came wotily of reward he was'*

Qissa kota The mumayyiz dū myā,  
*(Of the) story the (long and) silent There were discriminating between,*

Rang hai kum e mazabul puri bhī yā  
*Sense of shame is the wotim of the dung/sill on even here*

(35) Be tarizi se hū iaij abtari  
*Indiscetion from is becoming usual deterioration,*

Jis ko dekho khud numai khud sarī  
*Whom you may see (there is) self orientation self conceit*

Ne bayā la hai sūlqa ne zibā,  
*Neither explanation of is sūlqa nor uisction,*

Is puri hū hai ol Sahban e bayā  
*This one is every one a Sahban of oration*

Bas qalām' Waqt e zabā' bazi nahī  
*Enough pen' Time of tongue feats is not*  
 Chup, hī dauran e sukhrān sazi nahī  
*Silence for time of eloquence it is not*  
 Krun haif e khub lō lāta haī goḡh<sup>2</sup>  
*Who advice good to makes hearing'*  
 Bat hī fahmīd ka haī hīs ko Hoḡh<sup>3</sup>  
*Word of understanding of is whom to intelligence ?*  
 Be tamizō se bhāia haī sab j'āhā<sup>4</sup>  
*The indiscreet by filled is all the world*  
 Hru dimagh e haif ham lō bhī kahā<sup>5</sup>  
*Is patience of advice me to also where ?*

### FREE TRANSLATION OF THE FOREGOING

Passionately devoted to the Muses was the Wazir of Isfahan and one day Hīlāl<sup>1</sup> approached his palace. Informed by the gate porters of the poet's arrival the minister made a sign that he should be admitted into the audience hall of the palace. The greatest honour and respect were shown to him, His Highness called him up, caused him to sit rejoicing on the throne by his side and made a point of addressing him as often as possible by the title of Prince.<sup>2</sup> After they had sat together for a long time night fell and then the Wazir turned the conversation on to the subject of poetry and proceeded to test his visitor's poetic powers. Hīlāl recited some of his verses and in doing so made a false quantity. Directly he heard it His Highness burst forth like a flame and in a rage he cried, 'What is this! A sweeper, and a rod!' He dragged him out into the palace grounds and there gave him such a thorough drubbing, that he fell like a breathless corpse upon the ground with limbs numb and swollen like pillsa.

When the news spread through every bazaar that Hīlāl had been dragged about and dashed down in the very audience hall his people came and carried him home by night.<sup>3</sup> After he came to himself he discovered the Wazir's intentions (by the following reasoning) —

His Highness, the Minister of the Age was no enemy nor was he by any means unacquainted with the canons of poesy. Probably he noted something incorrect in my verses and they sounded harsh to His Munificence. His usual habit is to give praise and to show liberality and (on others) he bestows golden sequins and silver coins as rewards. Why did he give me such a drubbing last night? Surely it was not without a cause that I was thus disgraced. It is evident that I must continue my studies and that I must go and sit at the feet of some illustrious scholar. I must hold frequent

<sup>1</sup> Hīlāl was a Tartar poet famous for his amorous lyrics. He died about 1630 A.D.

<sup>2</sup> He was admitted into the audience hall. It will be seen that on his next visit he had to stand in the courtyard. The audience hall occupied one side of the courtyard being separated from it by a row of arcades, not by a wall.

<sup>3</sup> Literally dragged out his prince ship. Muzā'ir often goes on as an honorary title to eminent scholars. The word has a double meaning, the phrase also a gift of a dress or jacket of some kind, say button hole dress.

<sup>4</sup> 'Wazir' here probably means not only friends and relations but Ganga and the Tassiyāles the word in its literal sense of ears. It is considered that Hīlāl was supposed to be dead and that he was run only to find to their surprise that he had recovered.



intercourse with my master and perhaps through his instruction I may attain to a certain eminence in elocution and to some sort of perfection in the Musics and

So rising he repaired to the learned Jami<sup>1</sup> and studied a little with that famous author. When he had arrived at some sort of eminence in the poetic art and his master began to express his approval he returned one day to the gate of the minister. The gate porters approached His Highness with the intelligence — Your Majesty said they he who was dubbed the other day is now again at the door and prays for admission. He made a sign of consent let no one stop his entrance. As he is determined to succeed let him enter. He came before His Highness who lowered his eyes (and affected to be engaged on some business). The poor poet remained standing (outside in front of the audience hall) scorching in the sun for at least three hours. At length the Wazir raised his eyebrows and merely said well<sup>2</sup> and then the unfortunate man had to recite his panegyric from where he was standing in the courtyard<sup>3</sup>. Without being called up when he had concluded he was simply given a present and told to go.

One of the Wazirs soon companions took courage and said. At the former interview Your Highness paid him so much honour and then gave him the severest possible cudgelling. Now Your Highness has given him a reward and he has got rid of him without further ceremony straight off from where he was. I understand not. What was that<sup>4</sup> and what was this<sup>5</sup>. In answer the Elect One deigned to reply. Is such mockery of the time honoured (rules of poetry) to be allowed to exist<sup>6</sup>. When you have (a model) in your power destroy him pitilessly. Such correction was necessary for him that the news of it might reach near and far and that he who heretofore refrained from self conceit and seel teachers from whom he may receive instruction. Otherwise every loud would be uttering his nonsensical tall and by degrees the art of poetry would fall into disrepute. When I dubbed this Hilah he was poor (and untaught) but when he came this time he was worthy of reward.

Not to make too long a story — there were men of discernment at that period — here too there arises a sense of shame at (my detractors) those worms of the dunghill. From this want of discernment a deterioration in poetry is becoming prevalent and at whom soever you look you see nothing but self ostentation and self conceit. There is neither the skill for telling a story effectively nor the command of language (to put it into choice words) and over and above this each (would be poet) considers himself a Sahban of eloquence<sup>4</sup>.

Let not my pen run away with me — now is not the time for feats of oratory Silence — for it is not the season for eloquence. Who nowadays listens to good advice? Who has sufficient intelligence to understand (my) words? The whole world is filled with people of no discernment and where also have I patience to bear (their) rejoinders?

Jami (1414-1492) the author of the Yusuf o Zulaikhā, was one of the most famous of Persian poets.

Th e was no u h e n n n state. He was simply told to go on.

The courtyard o saā would be inside the palace but q to outside the audience hall. The content s of course with the poets for me welcome when he was a ted into the hall and sat on the throne beside the Wazir. Now he s dis m d f om the saān (self / out / se) tho t b ng called up.

Th e who ha e said the G l tan will not require to be emended of Sahban Wā l (died 673 A.D.) the most celebrated p echer of the early days of Islam. It s said that he used to speak for a whole year before an assembly without once repeating a single phrase.

Fatence s not one of the d t cna y mean n s of d magh but de d magh s means impatient. Some such meaning a patience s the only possible one here. We might use the English metaphor of stomach. I have no stomach to bear my opponents criticisms.

### MODERN URDU POETRY

As a further specimen of Urdu poetry I give a set of verses by Shamsul ulma Mirza Sayid Altaf Husain Ansari Panipati commonly known as Hali who is another member of the new school of Delhi authors to which Nazim Ahmad also belongs. Hali has a great reputation for his verse as that writer has for his prose. The school aims at abandoning the false hyperbole which is so common a feature in oriental verse and at depicting thoughts in natural colours. In the poem here quoted Hali addresses his Muse and encourages her to adhere to simplicity of diction and to truth. As will be seen his style though full of Persian words combines simplicity with great elegance of thought and expression. The text is taken with Mr G E Woods' kind permission from his edition of the Quatrains of Hali.

Regarding the system of transliteration here adopted for Urdu poetry and the method of scansion see p 147. Note specially that in words like *fiesta* (verse 2) or *stz* (verse 3) the syllable containing a long vowel followed by a silent consonant is scanned as a trochee (— ◡). Thus *fiesta* is scanned ◡ — ◡ ◡ and *stz* is scanned — ◡ —

[ No 12 ]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (MODERN LIT. I. 101-111)

(Hālī)

ای شعر - دل دیرک نہ ہو تو جو عم نہیں  
 رحمتہ نہ جنت ہے جو نہ ہو دل آگدار ہو  
 مہم نہ ہو رحمتہ علم آگہ نام  
 - - سادگی سے اور ایسی نہ بار جو  
 ویر ہے ایسی نا ابرواری نام میں  
 - - میں زور سے ہے بختار جو  
 - - اندازہ نام ہیں سنا کہاں کو  
 اسے اور دیکھ ، - اور اور اپنے ، سار اور  
 جو - بنا ہی ہے سبقتت کو سوچ خبر (5)  
 دھوکے نام جو دیرے رنگا خہار جو  
 وادس کئے نام وہ نام اسمان شاعری  
 قتلہ جو اب ادھر جو نہ کھجو سار جو  
 اہل سار کی آنکھ میں رہنا ہے کر عزیز  
 جو بختار میں اُسے نہ رکھہ سار سار تو

ناک اُوپری دوا سے ندی کر چڑھاس لوگ  
 معدور حان اُنکو - جو ہو حارہ سار نو  
 حَب حاب اے سج سے کئے حادلوں میں کمر  
 اور بکا ابھی نہ کر علم اسدنا نو  
 (۱۰) جو نالندہس اُنکو بنا حور بیکے زاہ  
 کر چاہنا ہے حصر کی عمر دزار نو  
 عرب کا بند ملک کی خدمت میں ہے حصنا  
 محمود حان آپ کو کر ہے انار نو  
 امی شعر - زاہ راسب پے نو ح ک پڑلنا  
 اب زاہ کے وہ نکھہ سنب و دزار نو  
 کرنی ہے فتح کرنی دنا بولے نکل  
 ندڑوں کا ساہہ چھوڑ کر اپنا چہار نو  
 ہونی ہے سج کی ددر - پے بندریوں کے بعد  
 اسکے حلاف ہو - نو سمجھتے اُسکو شاد نو  
 (۱۱) جو ددر داں ہو اپنا - اُسے سمجھتے  
 ہالی کو نکھہ نہ نار ہے - کر اُسنے نار نو

[ No 12 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (MODERN URDU POETRY)

(Halk)

## TRANSLITERATION AND TRANSLATION

Metre — — — — — — — — — —

Al she 1, dil fireb nā ho tu, to gham nahī,  
*O Poetry, heart beguiling not mayst be thou, then sorrow not,*

Par tujh pa haif hai, jo na ho dil gudsaz tu  
*But thee on pity is if not mayst be heart melting thou*

San at pa ho fiseftā 'alam agar tamam  
*Shall on may be fascinated world if entire*

Hā sīdagi se ayo apnī nā baz tu  
*I es simplicity from come thine own not back thou*

Jauhar hai iastī kā agar tērī zat mē,  
*Jewel is sincerity of if thy nature in*

Tāhsin e iozgāi se hai be niyaz tu  
*Applause of (present) time from art independent thou*

Husn apna gāi dikhā nahī sakta jahan ko  
*Beauty thine own if male to see not thou canst the world*

Apē ko dekh — auñ kar apne pa naz tu  
*Thyself look at — and male thyself on pride thou*

5 Tu ne kīya hai bahī e haqīqat ko māuj khez,  
*Thou by made is the ocean of reality billow arising,*

Dhoke kā gharq lāi ke iaherā jahāz, tu  
*Imposture of sun made having, thou wilt eman, the ship thou*

Woh dīn gae kī jhut thā imān e shūrī,  
*Those days are gone that falsehood was the creed of poetics*

Qibla ho ab udhāi, to nā kījo namāz 'tū  
*The Qibla may be now in that direction then not male worship thou*

Ahl e nazar kī ākh mē rāhna hai gāi 'ariz,  
*Men of insight of eyes in to live is if precious,*

Jo be basar hai un se na rākh sīz baz tu  
*Who without eyes are them with not hold conco d thou*

Nāh upāi dāwā se terī gar charhāṣ log,  
*Noses upcads medicine from thy if raise people,*

- Mn'vui jan un-ko,— jo ho chara sar tu  
*Excused consider them,— if mayst be remedy prepare thou*
- Chup chap apne sach-se liye-ja dil<sup>o</sup>-mē ghar,  
*Silently thine-own truth-by build up hearts in a home,*
- Ūoha ablu na hai 'alam-e imtiya' tu  
*High now even not make the-banner-of refinement thou*
- 10 Jo nr bārd hāī un-ko bata choi ban ke rah  
 13c *Who without-country are them to show thief (become-having) the way*
- Gai chahta hai Khiri-ki 'umi e daraz tu  
*If wishing thou-art Khiri-of the-life long thou*
- 'Izzat ka bhed mull-ki khidmat-mē hai chhupa,  
*Honour of secret country of service in is hidden,*
- Mahmud jan ap-lo, gar hai Ayaz tu  
*Mahmud think thyself if thou art Ayaz thou*
- Ab she'r, rah-e rast pa tu jab li pai hya  
*O poetry road straight-on thou when that threwest-thyself*
- Ab rah le na del h nisheb o-fur' tu  
*Now the road-of not look at lollous (and) heights thou*
- Karri hāi fath gai nai duniya to le nikal  
*To be made is conquered if a new world thou go forth (and) take*
- Betō ka sath chhoi lar, apni jahar tu  
*Rafts of company abandoned having, thine own ship thou*
- Hoti hai sach-ki qadi, — pa be qadiyō le ba'd,  
*Becoming is truth of appreciation —but non appreciation of after*
- Is ke khilaf ho, to samajh us ko shir tu  
*This of contrary may be then consider it raise thou*
- 15 Jo qadi dā ho apna, use mughtnam samajh,  
*Who appreciator may be your own, him a prize consider,*
- Hai lo tujh-pa nar hai,—kar us pa nar tu  
*Halt to thee on pride is —make him on pride thou*

### FREE TRANSLATION OF THE FOREGOING<sup>1</sup>

1 My Muse! if thou be not heart-beguiling, it is no sorrow, but pity on thee if thou be not heart melting, thou

2 Though the whole world be spell bound in allegiance to artifice, Courage! from thine own simplicity turn not back, thou

3 If there is in thine own nature the precious gem of sincerity, independent of applause from the present age art thou

4 If thou canst not make the world turn to look at thy beauty, look at thyself, and take a pride in thine own self, thou

<sup>1</sup> The translation is by Mr G E Ward to whose kindness I am also indebted for the text. The notes are mine

5 The deep sea of reality thou hast made heave its waves, thou shalt sink the ship of imposture, and still survive, thou

6 Those days are past when he was the creed of verse making, now should the *Qibla*<sup>1</sup> shift that way, do not worship thither, thou

7 If to live within the eyes of men of insight is precious,<sup>2</sup> with those void of vision hold no compromises, thou

8 Should men turn up their noses at thy new-fangled medicine, hold them excused,—if so be thou art a wise physician, thou

9 In staidness, with thy truth, build up a home in peoples' hearts, exalt not the banner of refinement yet, thou

10 Disguised as a thief point out the road to the benighted, if thou wish for the long life of Ehjah,<sup>3</sup> thou

11 Honour's secret has hidden in the service of one's country Think thyself to be Mahmud, if thou art Ayaz,<sup>4</sup> thou

12 O Muse! since thou hast crst thyself upon the straight path, begin not now to look upon its ups and downs, thou

13 If a new world is to be conquered, do thou go forth, and take, clear of the hugging rafts thine own ship, thou

14 Value for truth does come,—but after disparagements If there be an instance to the contrary, think it rare, thou

15 Should any recognise thy merit, count him one more gained. Halh has pride in thee, have a pride in him, thou

<sup>1</sup> The *Qibla* is the temple of the *Ka'ba* at Mecca towards which Muslims turn their faces when at prayer

<sup>2</sup> Mr Ward suggests as an alternative rendering 'If (thou wish) to live honoured in the eyes of men of insight

<sup>3</sup> *Khwaja Khizr* or the Green Prophet so named from the traditional colour of his apparel is usually identified by Muslims with the prophet Ehjah He is said to have discovered and to have drunk of the Fountain of Life and hence lives for ever

<sup>4</sup> Ayaz was a favourite slave of Sultan Mahmud of Ghazna He is the hero of many stories His master's courtiers who were jealous of his influence accused him to Mahmud of purloining his jewels from the treasury The next time he went there the Sultan followed him secretly What was his surprise to see Ayaz draw from one of the chests a suit of old and dirty garments with which having clothed himself he prostrated himself on the ground and returned thanks to the Almighty for all the benefits conferred upon him The Sultan went to him and demanded an explanation of his conduct He replied 'Most gracious Sire when I first became your Majesty's servant this was my dress and till that period humble had been my lot Now that by the grace of God and your Majesty's favour I am elevated above all the nobles of the land and am entrusted with the treasures of the world I am fearful that my heart should be puffed up by vanity I therefore daily practise this act of humiliation to remind me of my former insignificance The Sultan being much pleased added to his rank, and severely reprimanded his slanderers See Bayle's *Oricntal Biographical Dictionary* s v Ayaz Mahmud himself was a mighty monarch who invaded India no less than twelve times He died A D 1030

## HIGH LITERARY HINDI OF BENARES.

The following version of the Parable of the Prodigal Son, by Babu Syam Sundar Das, is in the high Sanskritised Hindi fashionable for literature written in Benares Sanskrit words abound. In the very first sentence we have two,—*manushya*, a man, and *putra*, a son. Sanskrit spelling is also affected, as in *ams* for *ans*, *r* *shru*, *des* for *des*, a county, *daya* for *daya*, compassion.

[No 13]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (HINDI VARIETY)

BENARES

*(Bābū Syām Sundar Dās. 1899)*

किसी मनुष्य-के दो पुत्र थे । उन-में-से कुछ-के-ने पिता-से कहा कि हे पितर अपनी संपत्ति-में-से जो मेरा अंश हो सो मुझे दीजिए । तब उस-ने उन-को अपनी संपत्ति बाँट दी । कुछ दिन बीते कुछ-का पुत्र सब कुछ इकट्ठा कर-के दूर देश चला गया और वहाँ लुचपन-में दिन बिताते-हुए उस-ने अपनी संपत्ति उड़ा-दी । जब वह सब कुछ उड़ा चुका तब उस देश-में बड़ा अकाल पड़ा और वह कंगाल हो-गया । और वह जा-के उस देश-के निवासियों-में-से एक-के यहाँ रहने लगा जिस-ने उसे अपने खेतों-में सूअर चराने-पर रक्खा । और वह उन मोर्चों-से जिन्हे सूअर खाते-थे अपना पेट भरना चाहता-था क्योंकि उस-को कोई कुछ नहीं देता-था । तब उसे चेत हुआ और उस-ने कहा कि मेरे पिता-के यहाँ कितने मजूरों-के खाने-पर भी बहुत रोठियाँ बची रहती-हैं और मैं भूख-से मरता-हूँ । सो मैं उठ-के अपने पिता-के पास जाऊँगा और उन-से कहूँगा कि हे पिता मैं-ने स्वर्ग-दैव-से विरुद्ध और आप-के सामने पाप किया-है । इस-लिये मैं फिर आप-का पुत्र कहाने-के योग्य नहीं हूँ । मुझे अपने मजूरों-में-से एक-के समान समझिए । तब वह उठ-के अपने पिता-के पास चला । पर दूर-ही-से उस-के पिता-ने उसे देख-के दया की और दौड़-के उस-के गले-में लिपट-के उसे चूमा । पुत्र-ने उस-से कहा कि हे पिता मैं-ने स्वर्ग-दैव-से विरुद्ध और आप-के सामने पाप किया-है । इस-से अब आप-का पुत्र कहाने-के योग्य नहीं हूँ । परंतु पिता-ने अपने दासों से कहा कि सब-से उत्तम



वस्त्र निकाल-के दूमे पहिराओ और इस-के हाथ-में अँगूठी और पावों-में जूते पहिराओ । और हम-लोग मिल-कर खावें और आनंद करें क्योंकि यह मेरा पुत्र मर-गया-था फिर जीया है खो-गया-था फिर मिला-है । तब वे आनन्द करने लगे ॥

उस-का जेठा पुत्र खेत-में था । और जब वह आते-हुए घर-के निकट पहुँचा तब उस-ने बाजा और नाच-का शब्द सुना । और उस-ने अपने सेवकों-में-से एक-को अपने पास बुला-के पृच्छा कि यह क्या है । उस-ने उस-से कहा कि आप-का भाई आया है सो आप-के पिता-ने उत्तम भोज दिया-है इस-लिये कि उसे भला चंगा पाया-है । यह सुन उस-ने क्रोध किया और लौटना चाहा । इस-पर उस-का पिता बाहर आ उसे मनाने लगा । उस-ने पिता-को उत्तर दिया कि देखिये मैं इतने वरसों-से आप-की सेवा करता-हूँ औ कभी मैं-ने आप-की आज्ञा-का उल्लंघन नहीं किया । और आप-ने मुझे कभी एक सेमना भी न दिया जिस-से अपने मित्रों-के संग मैं आनन्द करता । परंतु आप-का यह पुत्र जिस-ने वेष्ट्याओं-के संग आप-की संपत्ति उड़ा-दी-है ज्यों-ही आया त्यों-ही आप-ने उस-के लिये उत्तम भोजन बनवाया-है । पिता-ने उस-से कहा कि हे पुत्र तू सदा मेरे संग है । इस-लिये जो कुछ मेरा है सो सब तेरा है । परंतु आज तुझे आनंद करना और हर्षित होना उचित था क्योंकि यह तेरा भाई मर-गया-था फिर जीया है खो-गया-था फिर मिला है ॥

[No 13]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (HINDI VARIETY)

BENARES

*(Bābū Syām Sundar Dās, 1899)*

## TRANSLITERATION AND TRANSLATION

Kisi manushya ke do putia the Un mē se chhut'le ne pita se  
*A certain man of two sons were Them in from the younger by the father to*  
 kahi ki he pita ap'ni sampatti mē se jo mera us ho so  
*it was said that O father your fortune in from what my share may be that*  
 mujhe diye lab us ne un ko ap'ni sampatti bāt di  
*me to give Then him by them to his own property having been divided was given*  
 Kuchh din bita chhut'la putia sab kuchh ikattha la ke du deś  
*Some days after the younger son all things together made leaving distant country*  
 chala gaya aur wahā kuch'ra mē din bitate hue us ne ap'ni sampatti  
*went away and there debauchery in days passing him by his own fortune*  
 wa di Jab wah sab kuchh ura chuka tab us deś mē bura  
*was wasted away Then he all things wasted completely then that country in great*  
 lal pua un wah langal ho gaya Aur wah jale us deś ke  
*famine fell and he poor became And he gone having that country of*  
 niwasiyō-mē se ek ke yahā rih'ne laga jis ne use ap'ne khetō mē  
*inhabitants in from one of near to live began, whom by to him his own fields in*  
 sui charne par rakha Aur wah un mothō se jinhe suar  
*swine feeding on it was sent And he those water grasses with which the swine*  
 khate-the ap'ni pet bhari'na chah'ta tha, jō ki us ko ko  
*eating were his own belly to fill wishing was because that him to any one*  
 kuchh nahī deta tha Tab use chit hua aur us ne  
*anything not giving was Then to him remembrance became and him by*  
 kaha ki mere pita ke yahā kit'ne majūō ke l hane par bhū  
*it was said that 'my father of here how many labourers of eating after even*  
 bahut lotiyā bhōh rah'te hāī aur māī bhukh se mā'ta hū So māī  
*many loaves saved remaining are and I hunger from dying am So I*  
 uth ke ap'ne pita ke pas jāūgi aur un se kahūga ki 'he pita  
*arisen having my own father of near will go and him to will say that, O father,*  
 māī ne Swarg-Darī se uuddh un up ke sam'ne pap liya hai,  
*me by Heavenly-Deity from contrary and your Honour of before sin done is*

is live maĩ plur ap kṛ putṛ kṛhane-ke rogva nahĩ hũ, mujhe  
*this for I again you Honour of son being called of worthy not I am, me*  
 ṛp'ne mṛjuõ mē-se ek ke sṛman sṛm'jhu'c'' Tab wṛh uth ke  
*your own labour is in from one to equal I now'' Then he arisen having*  
 ap'ne pita ke pṛs chala, pṛ dui hi se us-ke pita ne use  
*his own father of near started, but distance even from him of father by him*  
 dekh ke davṛ kṛ, aur daur ke us ke galc-mē hpat ke  
*seen-having pity was done, and run having him of neck in enfolded being*  
 use chumṛ Putra-ne us se l rṛh kṛ, 'he pitṛ maĩ ne  
*to him it was kissed The son by him to it was said that, 'O father, me by*  
 Swṛg Dav se vṛruddh ṛu ṛp-ke sam'ne pṛp hiva hai,  
*Heavenly Deity from contray and your Honour of presence in sin done is*  
 is se ab ṛp kṛ putṛ kṛhane ke rogva nrhĩ hũ' Parantu  
*this from now you Honour of son being called of worthy not I am' But*  
 pita ne ap'ne dasõ se haha lṛ, 'sab-se uttam wastra  
*the father by his own servants to it was said that 'all than excellent clothes*  
 nikṛ-ke use pṛhuṛo ṛu is kṛ hṛth mē āguthi ṛur pavõ mē  
*taken out-having to this-one put and this one of hand on ring and feet on*  
 jute pahnao, au ham log mil kṛ kṛwē au anand laē,  
*shoes put, and we people united being let eat and rejoicing let make,*  
 kvõ kṛ yah meṛ putṛa mai gṛvṛ thṛ, phṛ jṛ hai, kṛo gṛvṛ thṛ phṛ  
*because that this my son dead gone was, again alive is lost gone was again*  
 mila hai' Tṛb we anand kṛ'ne lage  
*found is Then they rejoicing to male began*

Us kṛ jethṛ putṛa khet mē thṛ, au ṛab wṛh ate hue ghar ke nikṛt  
*Him of the elder son field in was, and when he coming house of near*  
 pahũcha tṛb us ne bajṛ au nach kṛ sabd suna, ṛu us ne ṛp'ne  
*arrived then him by music and dance of sound was heard, and him by his own*  
 sew-kõ mē se ek ko ṛp'ne pas bulṛ-ke puchha kṛ 'ṛh  
*attendants in from one himself of near called having it was asked that 'this*  
 kṛ hṛ? Us ne us se kṛhṛ kṛ ap kṛ bhṛa avṛ hṛ,  
*what is?' Him by him to it was said that 'you Honour of brother come is,*  
 so ap ke pita ne uttam bhoy dṛvṛ-hṛ, is-live kṛ use bhṛa  
*so your Honour of father by excellent feast given is this for that for him well*  
 chingṛ pavṛ hai' Yah sun us ne kṛodh kṛva au lṛut'na  
*in health found it is This hearing him by anger was done and to return*  
 chaha Is pṛ us kṛ pita bahṛ ṛ use manane laga  
*it was desired This on him of the father outside coming him to appease began*  
 Us ne pita ko uttar diva kṛ 'dehve, maĩ it'ne bṛ'sõ se  
*Him by father to answer was given that, 'see I so many years from*  
 ap kṛ sewa kṛ'ta hũ aur kṛbhṛ maĩ ne ap kṛ ajṛa kṛ  
*your Honour of service doing am and eter me by your Honour of order of*

ullanghan nahĩ lya aur ap ne mujhe kabhi ek mem'na bhĩ  
*transgression not was done, and you Honour by me to ever a lamb even*  
 nĩ diya jis se ap'ne mitrõ ke sang maĩ anand  
*not was given which by my own friends of in company I rejoicing*  
 kar'ta Parantu up ka yah putra jis ne vesyaõ ke  
*might have made But your Honour of this son whom by harlots of*  
 sang ap ki sampatti uadĩ hai jyõ hi aya tyõ hi  
*in company your Honour of fortune wasted is as even he came so even*  
 ap ne us ke hie uttam bhojan ban'waya hai' Pita ne  
*your Honour by him of for excellent feast been got prepared is' The father by*  
 us se kaha ki, he putra tu sada mere sang hai,  
*him to it was said that, O son, thou always me of in company art,*  
 is hie jo kuchh mera hai so sab tera hai, parantu aj tujhe  
*this for what ever mine is, that all thine is, but to day to thee*  
 anand kar'na aur haishit hona uchit tha, kyõ hi yah tera  
*rejoicing to make and glad to be proper was, because that this thy*  
 bhai mar gaya tha, phir jya hai, kho gaya tha phir mila hai'  
*brother dead gone was, again alive is, lost gone was, again found is'*

As another example of high Hindi I give the authorised Hindi version of the Parable issued under the auspices of the British and Foreign Bible Society. It closely resembles the preceding version, and it will be sufficient to give the text without transliteration or translation.

[No. 14.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

HINDŪSTĀNĪ (STANDARD HINDĪ):

(North India Bible Society, 1898.)

किसी मनुष्यके दो पुत्र थे । उनमेंसे कुछकेने पितासे कहा हे पिता सम्पत्तिमेंसे जो मेरा अंश होय सो मुझे दीजिये । तब उसने उनको अपनी सम्पत्ति बांट दिई । बहुत दिन नहीं बीते कि कुछका पुत्र सब कुछ एकट्ठा करके दूर देश चला गया और वहां लुचपनमें दिन बिताते हुए अपनी सम्पत्ति उड़ा दिई । जब वह सब कुछ उठा चुका तब उस देशमें बड़ा अकाल पड़ा और वह कंगाल हो गया । और वह जाके उस देशके निवासियोंमेंसे एकके यहां रहने लगा जिसने उसे अपने खेतोंमें सूअर चरानेको भेजा । और वह उन क्षीमियोंसे जिन्हें सूअर खाते थे अपना पेट भरने चाहता था और कोई नहीं उसको कुछ देता था । तब उसे चेत हुआ और उसने कहा मेरे पिताके कितने मजूरोंको भोजनसे अधिक रोटी होती है और मैं भूखसे मरता हूं । मैं उठके अपने पिता पास जाऊंगा और उससे कहूंगा हे पिता मैंने स्वर्गके विरुद्ध और आपके साम्ने पाप किया है । मैं फिर आपका पुत्र कहावनेके योग्य नहीं हूं मुझे अपने मजूरोंमेंसे एकके समान कीजिये । तब वह उठके अपने पिता पास चला पर वह दूरही था कि उसकी पिताने उसे देखके दया किई और दौड़के उसके गलेमें लिपटके उसे चूमा । पुत्रने उससे कहा हे पिता मैंने स्वर्गके विरुद्ध और आपके साम्ने पाप किया है और फिर आपका पुत्र कहावनेके योग्य नहीं हूं । परन्तु पिताने अपने दासोंसे कहा सबसे उत्तम बख निकालके उसे पहिनाओ और उसके हाथमें थंगूठी और पांवोंमें जूते पहिनाओ । और मोटा बछडू लाके मारो और

हम खावें और आनन्द करें । क्योंकि यह मेरा पुत्र मूआ था फिर जीआ है खो गया था फिर मिला है । तब वे आनन्द करने लगे ॥

उसका जेठा पुत्र खेतमें था और जब वह आते हुए घरके निकट पहुंचा तब बाजा और नाचका शब्द सुना । और उसने अपने सेवकोंमेंसे एकको अपने पास बुलाके पूछा यह क्या है । उसने उससे कहा आपका भाई आया है और आपकी पिताने मोटा वखडू मारा है इसलिये कि उसे भला चंगा पाया है । परन्तु उसने क्रोध किया और भीतर जाने न चाहा । इसलिये उसका पिता बाहर आ उसे मनाने लगा । उसने पिताको उत्तर दिया कि देखिये मैं इतने बरसोंसे आपकी सेवा करता हूँ और कभी आपकी आज्ञाको उल्लंघन न किया और आपने मुझे कभी एक सेन्ना भी न दिया कि मैं अपने मित्रोंके संग आनन्द करता । परन्तु आपका यह पुत्र जो ब्रह्माज्ञाके संग आपकी सम्पत्ति खा गया है ज्योंही आया त्योंही आपने उसके लिये मोटा वखडू मारा है । पिताने उससे कहा है पुत्र तू सदा मेरे संग है और जो कुछ मेरा है सो सब तेरा है । परन्तु आनन्द करना और हर्षित होना उचित था क्योंकि यह तेरा भाई मूआ था फिर जीआ है खो गया था फिर मिला है ॥

## HINDŌSTĀNĪ IN THE UNITED PROVINCES, THE PANJAB, CENTRAL PROVINCES, RAJPUTANA, AND CENTRAL INDIA

The Hindostanī spoken in the United Provinces of Agra and Oudh requires no further illustrations. That of Lucknow has already been very fully dealt with. Over the rest of the provinces where it is not a vernacular, Hindostanī is largely used by the better classes of Musalmans by Native Christians by educated Hindus as a *lingua franca* and very generally in the large cities. The same remarks apply to the Panjab to the Central Provinces to Rajputāna and to Central India.

## HINDŌSTĀNĪ IN EASTERN INDIA

Hindostanī is also spoken in Assam Bengal Bihar and Orissa In Assam it is spoken only by immigrants In Bihar it is used much as in the United Provinces, but to a less extent a large number of middle class Muslims speaking Awadhī instead, so that we find three languages in use in the territory—Bihārī by the mass of the population Awadhī by middle class Muslims of the country parts and Hindostanī in the great towns and among the upper class Muslims As we go East in Bihar the employment of Awadhī disappears<sup>1</sup>

In Bengal proper most of the Muslims speak Bengalī more or less mixed with Persian and Arabic words The upper class Muslims (who often have marriage connections with Upper India) however speak Urdu and often very good Urdu In Western Bengal Hindostanī is more widely spread and in Bihārum it is largely spoken by all Muslims Hindostanī in fact is so much the language of the Muslims of Western Bengal and Orissa that when a family is converted to Islam it changes its language also For instance the Gurpada Bhuiya family of Balasore were formerly Hindu but since they became Muslim they have abandoned their native Orisa for the Hindostanī of their co-religionists

The Muslims of Orissa though they form an exceedingly small fraction of the population have preserved a fairly pure though not very grammatical Urdu as the language of their home life

The upper class Muslims of Bengal employ the Persian character for writing their Hindostanī The lower classes, when literate, usually employ the Bengalī or the Nagari character In Eastern Bengal especially the Nagari is quite common among Muslims As an example of Bengalī Hindostanī I give a short extract from the *Parable of the Prodigal Son* which illustrates the language of the Muhammadan population of Bihārum It was received in the Nagari character The only thing to be remarked in it is the spelling The influence of the Bengalī round them makes them pronounce a short *a*, when written, like the *o* in 'hot' Hence when they wish to write Hindostanī in the Bengalī or the Nagari character, they do not represent the Hindostanī short *a* (pronounced like the *u* in 'nut') by *a*, but, for want of some better expedient, write it *o* Thus they spell *ham* I, *ham* Sometimes this Hindostanī *a* is represented by *e*, as in *ler'la* a son If they wrote *ham* they would pronounce it *hom* In other respects, it will be seen that the Bihārum Hindostanī, or (as it is locally called) Muslimānī, is far from correct Gender and number are altogether neglected In transliterating, when a short *a* is written in the original I represent it by *o* This only occurs in words borrowed from Bengalī, such as *bisoy*, property, which is meant for *বিশয়* Another example of the influence of Bengalī is the employment of *gīya*, instead of *gaya*, to mean 'he went' As, we shall see is also the case in Mīrāsī the use of the agent case with *me* is unknown

<sup>1</sup> *Vide ante* Vol VI pl 118 and ff



[ No. 15.]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (BIRBHUM MUSALMANI)

DISTRICT, BIRBHUM

एक आदमी-का दो लड़का रहा । उस लोक-के बीच-में छोटा लड़का आपना बाप को बोला, बाप-जी, विसय-का जो भाग हाम-को मिलेगा ओ भाग हाम-को देओ । ओ उस लोक-को विसय भाग कर-दिया । थोड़ा दिन बाद छोटा बेटा सब कुछ विसय एक जायगा कर के दूर देश चला गया अर उस जायगा में सो आपना खाराप खियाल में विसय को उड़ा-दिया ॥

## TRANSLITERATION AND TRANSLATION

bh adm ka do lei'ka iaha Us lok ke bich-mẽ chhota  
*A man of two sons were Those people of middle in the younger*  
 lei'ka ap'na bap ko bola 'bap ji bisoy ka jo bhag ham ko  
*son his own father to said, 'father dear, property of what share me to*  
 milega o bhag ham ko deo' O us lok ko bisoy  
*will be got that share me to give' He those people-to the property*  
 bhag kar diya Thora din bad chhota beta sab kuchh bisoy ek  
*divided and gave A few days after the younger son all any property one*  
 jay'ga kai ke dur des chala giya or us jay'ga-mẽ so ap'na  
*place made having a far country went away, and that place-in he his own*  
 kharap khayal mẽ bisoy ko ura diya  
*evil ideas in the-property squandered*



## HINDŌSTĀNĪ OF GUJARAT

The Hindostānī spoken by the Muslims of Gujarat is on the whole very fairly pure—much better than that of Bengal or Orissa. It is naturally influenced somewhat by the Gujarātī spoken by the surrounding Hindus. This influence is shown principally in the vocabulary. As a rule the vocabulary is remarkably free from Arabic and Persian words and when these occur they are often curiously distorted. On the other hand a few Gujarātī words especially the very common *ne* or *ane* and have been adopted. The grammar is as a rule correct. The character employed for writing is sometimes the Persian and sometimes the Gujarātī. I shall give examples in both modes of script.

The first example is in the Persian character. It was sent by the Collector of Customs Bombay as a specimen of the Gujarātī dialect of Uidu spoken by Muslims of north central and south Gujarat. The following peculiarities may be noted.

The word for 'one' is *e'* not *el*. The Arabic word *fu-ūl* has become *pl adūl* and *safa* has become *scpl*. There is a Dāl hīnī form *apas* used as an oblique form in *cpas le* of one self. In standard Urdu *ap s* (with a long initial *a*) is only used in the plural.

Gujarātī forms are *ie* and *bligā* to collect *pad dena* to make completely.

Some forms common in local dialects of Hindostan which have disappeared in standard Urdu have survived in Gujarātī. Such are *unō mē* among them *laya* (for *lahj*) it was said and *saḷḷō* on a journey.



The following little story comes from Surat. It is much more Persianised than the preceding specimen the writer of it signing himself as ۱ Qadri. The only irregularities are the pronunciation of *aur*, and, as *oi*, and *hai*, ۱۵, as *he*, as is customary in Gujarat.

[No 18]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

DISTRICT SURAT

حکایت

ایک شخص ے عرصی کسی حاکم ے نام لکھی اور اُسمنس گچھہ  
 کا گچھہ لکھہ کیا اور حواب اُسکا طلب ہوا \* بارے فصل خدا سے  
 حاکم مُتصّف کی رائے منں وہ مُصوّر مند عمدنا ثابت نہ ہوا اور مُتعاّف  
 کر دیا گیا \* نو اُسکو اُسکے باپ ے حواب لکھا اے میرے پیارے فرزند  
 انسان کو چاہیئے کہ آنکھہ کھولکر اور نہہ دیکھہ بھالکر کام کنا کرے کہ  
 ععلب سے اِندا دھوکھا نہ کھائے کہ حس سے آپ نہکھہ اُٹھارے \* اِسپر  
 نہ نقل - ایک شخص ے کسی طبیب سے کہا کہ میرا پیٹ نہکھتا  
 ہے \* طبیب ے پوچھا کہ آج کیا کھانا بھا \* کہا کہ حلی روٹی \*  
 کہا گیا کہ طبیب ے اُسے سُرمہ دیا اور کہا کہ آنکھوں کا علاج چلے کرنا  
 چاہنیئے کِس واسطے کہ آنکھہ اچھی ہوئی نو حلی روٹی نہ کھانا \*  
 حاصل یہ کہ سرکار کا کام نہہ ہوشیاری اور حدرداری سے کیجیئے اور  
 ععلب نہ کِدیئے \*

[ No 18 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

DISTRICT SURAT

## TRANSLITERATION AND TRANSLATION

## HIKAYAT

## STORY

Ek shakhs ne arzī kīsi hakim ke nam likhī or  
 One person by petition a certain king of (in) name was written and  
 us mē kuchh ka kuchh likh gaya or jawab us ka talab  
 it in something of anything written was and answer him of demanded  
 hua. Baie fazl e Khuda se hakim e munsif kī is mē woh  
 became At last grace of God by the king just of opinion in I e  
 qasur mand amdan sabit na hua oī mo af kar diya gaya  
 guilty intentionally proved not became and pardoned he was made  
 To us ko us ke bap ne jawab likha Ae mere pyare  
 Then I am to I am of the father by answer was written O my dear  
 fair and insan ko chahiye kī ākh khol kar oī bahut  
 son mankind to it is necessary that eyes opened having and much  
 dekh bhal kī ham kīya kare kī ghafiat se  
 seen I aming business he should make a practice of doing that carelessness by  
 itna dhokha na khae kī jis se ap dukh uthawe Is  
 so much blunder not I e may eat that which from I us self so I ow I e may I ase This  
 par yeh naql Ek shakhs ne kīsi talib se kaha kī mera  
 on this fable — A person by a certain doctor to it was said that my  
 pet dukhta he Tabib ne puchha kī aī kya khaya tha ?  
 belly aching is The doctor by it was asked that today what eaten was ?  
 Kaha kī jah rotī Kaha gaya kī tabib ne use  
 It was said that burnt bread Said it is that the doctor by to I m  
 surma diya oī kaha kī ākhō ka ilaj pahle  
 eye ointment was given and it was said that eyes of treatment first  
 karna chahiye kī waste kī ākh achchhī hotī to jah rotī  
 to be done is necessary what for that eyes well if I ad been then burnt bread  
 na khatī Hasil yeh kī sarkar ka ham bahut  
 not I e would I ave eaten Moral this that government of business much  
 hoshiyarī or khabardarī se kījiye oī ghafiat na kījiye  
 intelligence and carefulness with you should do and carelessness not you should-do

### FREE TRANSLATION OF THE FOREGOING.

A certain man wrote an application addressed to a king. In it he wrote a deal of nonsense and he was called on for an explanation. By the grace of God the king who was a just monarch found him not guilty of having committed his fault intentionally and he was pardoned. Then his father wrote a letter to him saying: O my dear son, everyone should do everything with open eyes and after mature consideration so that he may not fall into any blunder through his carelessness and thereby suffer sorrow. There is a fable to this effect—A man once complained to a doctor that he had a pain in his belly. The doctor asked him what he had been eating that day. Only a bit of burnt bread, said he. The story goes that the doctor gave him for medicine some eye ointment for said he: it is important first of all to apply remedies to your eyes. If they had been sound, you would not have eaten a bit of burnt bread. The moral of this is that in dealing with Government you should show intelligence and watchfulness, and avoid every kind of carelessness.

---

The next specimen is an extract from the Parable of the Prodigal Son, and comes from the Mahikantha Political Agency. It is written in the Gujarati character. It will be noticed that in general style it resembles the specimen received from Bombay. It is not highly Persianised, and possesses a few Gujarati idioms. As elsewhere in Gujarat the diphthong *au* becomes *o* as in *oī*, and, *dolat* wealth. There is considerable liberty in employing the numbers of the pronouns e.g. *us m̃ lē* for *un m̃ lē*. The vowel *o* sometimes becomes *u* as it does dialectically in Upper India. Thus the sign of the dative accusative is *l̃ ũ* not *l̃ o*, and the oblique plural of nouns ends in *ũ* not *ō*. The oblique singular of the first personal pronoun is *muḥ* not *muyh*, which is also an Upper India dialectic form. Gujarati words are sometimes employed. Such are *chhete*, far, and *bheḡna*, to collect.



[No. 19.]

**INDO-ARYAN FAMILY.****CENTRAL GROUP.****WESTERN HINDI.****HINDŪSTĀNĪ (GUJARAT VARIETY).****AGENCY, MAHIKANTHA.**

એક આહમીકે દો બેટ થે. ઝોર હસમેકે છોટેને બાપકું કહા કે, બાપુ, મિલકતકા મેરા હિરસા મૂલકો દે. ઝોર હસને ઉનકું દોલત બેહેચ દી. ઝોર થોડે દિન પીછે, છોટા બેટા, સબ ભેગી કર કર, છોટ મૂલકમે ગયા, ઝોર વાં મોજબકમે અપની દોલત હા દી. ઝોર હસને સબ અચ્ચ ઝાલે પીછે હસ દેશ મેં બમ દૂકાલ પમ, ઝોર હસકું તંગાર્થ પમને લગી. ઝોર તો બકર હસ મૂલકકે રહેને વાહાં મેં સે એક કે વહાં રહા, ઝોર હસને હસકું અપને ખેતરમે ભૂકુંકું ચરાને વાસ્તે ભેખ, ઝોર બે શીંગાં ભૂંડ ખાતે થે, હસમે સે અપના પેટ બરનેકુ હલકા દિલ થા, ઝોર હસકું કિસીમે દિવા નહાં.

[ No 19 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

AGENCY, MAHIKANTHA

## TRANSLITERATION AND TRANSLATION.

Ek adam k do bet the Or us m̄ k chhot ne  
*One man of two sons were And them in of the younger by*  
 bap kũ h̄h̄ ke bapu mill at ka meia hiss muj lo  
*the father to it was said that 'father, the property of my share me to*  
 de Or us ne un l ũ dolat b̄h̄oh d̄ Or  
*give And I'm by them to the wealth having divided was given And*  
 thod̄ d̄n p̄ch̄h̄ ch̄hot̄ bet̄ sab bh̄ḡ l r̄ k̄v̄ ch̄hete  
*a few days after, the younger son all collected having made a far*  
 mulak m̄e gava oi w̄a muj m̄r̄h̄c m̄e ap̄n̄ dolat  
*country in went and there pleasure and enjoyment in his own wealth*  
 uda d̄ Ō us ne sab kh̄ar̄ach d̄ale p̄ch̄h̄  
*having wasted was given And him by all was spent entirely after was ds*  
 us deś m̄c̄ b̄d̄v̄ dukal p̄d̄ oi us kũ tanḡu p̄d̄n̄ l̄ḡ  
*that country in a great famine fell and him to distress to fall began*  
 Or wo j̄r̄ kar us mulak ke r̄h̄on̄c̄w̄alũ m̄c̄ s̄c̄ ek l̄c̄ w̄ab̄h̄  
*And he having gone that country of dwellers in from one of near*  
 rah̄ or us ne us kũ r̄p̄n̄c̄ kh̄olar m̄c̄ bh̄ūdũ kũ ch̄r̄ran̄c̄ v̄ iste  
*remained and by I'm him to his own field in swine feeding for*  
 bh̄c̄j̄ Or jo ſ̄nḡā bh̄ūd̄ kh̄at̄ th̄c̄ us m̄c̄ s̄c̄ ap̄na  
*it was sent And what his's the swine eating were them in from his own*  
 p̄ct̄ bh̄arne kũ us k̄ d̄l̄ th̄a oi us l̄ ũ k̄s̄i n̄c̄ d̄v̄v̄ nah̄  
*belly filling for I'm of mind was, and him-to anyone by it was given not*

## HINDŌSTĀNĪ OF CUTOCH

The Hindostani spoken in Cutch is more corrupt than the foregoing specimens. It is full of Gujarati and has also local peculiarities of its own. As a specimen I give a short folk tale. It is not worth while to give a complete account of the irregularities, but the following are the main points worthy of notice. Some of the forms given below are interesting survivals of an archaic dialect which has elsewhere been levelled down to the general standard of Hindostani. Such, especially, is the use of *hũ* for the nominative case of the first personal pronoun, while *mẽ* is reserved for the case of the agent. In standard Hindostani *hũ* has passed out of use, and *mai* is employed for the nominative although it is by origin an instrumental.

There is the usual Gujarati change of *ai* to *e* in *esa*, such, *he*, is, and *mẽ*, by me.

Verbs are often contracted when the root ends in *h*. This is also found in the dialects of Upper India. Examples are *aiyã* they (fem) remained, *laya* it was and *leta he* he says.

Feminine nouns have a nominative plural in *ã* as *ãlhã*, eyes, *chijã*, things. Adjectives agreeing with feminine nouns in the plural also end in *ã* as *aiyã*, they (fem) remained, *saiã*, sound, in good health (agreeing with *ãlhã*). We sometimes find neuter adjectives as in *dena* (masc) *deni* (fem) *denã* (neuter), to be given.

The oblique plural ends in *ũ*, so also *lũ* is used for *lo*. Thus, *vaidh lũ*, to the doctor, *ãkhũ mũ* in the eyes.

In the pronouns *hũ* is 'I,' with an agent *mere* or *mai*. *Tye* is 'to thee.' The Gujarati *potũ* is used for 'self.'

The word for 'and' is the Gujarati *ane*

)

[ No 20 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

DISTRICT, DATCH

એક ડાબીકા આખા રૈયા. તથા તિમને તે સાજ કરજે મારે એક વૈધકુ સુલાયા, અને સાખસી રખને એસા વડાક કીયા કે ને તૂ મેરી આખા માલિયા કરેગા તો મેરે તિને આમરી દેણી પછુ આખ સાજ ન હોય તો કાઠે નિજે દેણુ નઇ એસા કરાર કરને પિંડે તે વૈધ વખતે વખત આવે તિસમી આખૂઆ પોતૂકી દવા સગાતા, અને જ્યા જ્યા આવતા તવા તથા કાઠે કે કાઠે હે જતા ઈયૂ કરતે યોડે યોડે કરને તિસકી બધી મિલકત સુરા લીતી, અને જ્યા તિસકા જિતા થા તિતા બધે તિસકે હાથમા આભ્યા તથા તિસને તિસકી આખા સાલિયા પ્રીતિયા, અને કરાર પ્રમાણે પૈસે માગે ડાબી જ્યા દેખતી હુધ તથા ધરમા પોતૂકી મઠ ચીજ દેખી નઇ, વાન્તે ઇમકુ કાઠે દિયા નઇ વૈધ હગોહણુ કરને નગા ત પછુ ડાબીને કાઠે ડને ધાધ ન દિયા તિસ હપરથી તે તિમકુ ધરબારમા જોલા ગયા ડાબીને ધરબારમા કયા કે, ઈ માણસ ને કેતા ડે તે સાની વાત હે કારણુ કે ને મેરી આખ માજ હોય તો તિસકુ પૈસા દઈ પછુ અ ધીજ રદુ તો કાઠે ન દઈ, એસા કરાર થા હવે એ કેતા હે કે, ઈ સાજ હો રહી હે પછુ હૂ સામે મ્તી હૂ કે, હૂ તો અ ધીજ હૂ કારણુ કે જ્યા મે મેરી માખ જોઇ તથા હૂ ધર મે વધી તરેહકી ચીજ અને સારા સારા સામાન દેખતી પછુ હવે ઈ સા ખાને કેતા હે કે, ઈમકા અ ધાપા ગયા હ પછુ હ ધર મે એક પછુ ચીજ દેખતી નઇ હૂ



Dasi nē dhara'bar māṅ kaja he, 'ī mānas jē keta  
*The old woman by court in it was said that, 'this man what telling*  
 he te sachī wat he, karan he jō mōrī ākh saji hoy  
*is, that true story is, because that if my eyes sound may become*  
 to tis kū prasa dāṅ, pan andhī j rāhī to kāī  
*then him to money I-should give, but blind only if-I remain then anything*  
 na dāṅ, sa karam tha Have o keta he he,  
*not I should give, such an agreement was Now he saying is that,*  
 "ī saji ho rāhī he," pan hū sāmē keta hū he,  
*"this (she) sound has-become," but I on the contrary say that,*  
 "hū to andhī j hū Kīnan he jidhā mē mōrī ākh khōī  
*'I indeed blind only am' Because that when I my eyes lost*  
 rādhā hū ghar mē gharī tarāh kī chīrī anē sara sara sīman  
*then I house in many kinds of things and good good furniture*  
 dekhtī Pān havē ī sā kharāṅ keta he he, "is ī ī  
*used to see But now he oath having eaten saying is that, "her*  
 andhapa gya he," pān hū ghar mē jī pān chīj dekhtī nāī hū'  
*blindness gone is,' but I house in one even thing seeing not am'*

### FREE TRANSLATION OF THE FOREGOING

An old woman having lost the use of her eyes, called in a physician to heal them and made this bargain with him in the presence of witnesses, that if he should cure her blindness he should receive from her a sum of money, but if her infirmity remained, she should give him nothing. This agreement being entered into, the physician some time after applied his skill to her eyes, and, on every visit taking something away, stole by little and little all her property. When he had got all she had, he healed her, and demanded the promised payment. The old woman when she recovered her sight and saw none of her goods in the house, would give him nothing. The physician insisted on his claim, and as she still refused, summoned her before the judge. The old woman thus spoke in the court: 'This man here speaks the truth in what he says, for I did promise to give him a sum of money, if I should recover my sight, but if I continued blind, I was to give him nothing. Now he declares that I am healed. I on the contrary, affirm that I am still blind, for when I lost the use of my eyes, I saw in my house various chattels and valuable goods, but now, though he swears I am cured of my blindness, I am not able to see a single thing in it.'



## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (DAKHINI OF BOMBAY DECCAN)

BOMBAY

ایک آدمی کے درختے سے اور من سے حموڑے حموڑے کے حولا  
 نانا مدرے بھاگ کا مال ماحے سے ہور اوسے اوسے بھاگ ناڑ  
 دیا ، نہت دن بہن گئے سے کہ اوسکے سدھے حموڑے حموڑے کے سب  
 بھڈولا جمع کر کر کوئی دور گانو گو گنا بھمی اودھر حا کر سب مال  
 ہلڑے من بگاڑ ڈالا ، سب اوس سٹک من بھاری دیکال بڑا اے  
 اوس کو بنگی ہوئے لگی اے اوسے حا کر اوس گانو والے کوئی آدمی  
 کی بوکری بکڑی ، اے اوسے اوس گو کھن من ڈگر حراے گو  
 بھدا حدھروہ ڈگر کھائے کے کوڈے گو بھمی کھائے گو راجی اہا - س رُو  
 بھمی اوس گو کوئی کے دیا بہن حدھروہ اے ندہ من آنا دن  
 بولا - مدرے باب کیے کینے سٹلکاری ہنس کہ اوبگو اہنا کھانا ملنا ہے  
 کہ کھا کر بچے کے من بھوکمہ سے مرنا ہوں ، من اٹھوں - کے مدرے  
 باب کس حارن - کے اوسے بولوں کہ اے باب من کے مدرے سامنے  
 پات کنا سو بندرا بنٹا تلواے کا صحھے ہتوں بہن ہے ، صحھے ایک  
 سٹلکاری سمجھہ سورہ اٹھا اور اے باب پاس آنا ، س حب وہ  
 بھوڑے نور اہنا کہ اوس کے باب کے اوسکو دیکھا اے اوسے پدار آنا ،



سو وہ سماگ از اوسے کیلے لکایا ے تمکا لیا ۵ اے شے ے اپنے باپ کو  
 بولا - بابا عمین نے اللہ ے سامنے اے ندرے سامنے گونا بیا سو عمین نیرا  
 بیٹا نلرا ے نا سجاوارا بہیں ۵ بن باپ ے اپنے نوکروں کو بولا کہہ -  
 چوکھوت ستر نڈ ے اسکو بناؤ - نسی ہاندہ عمین جملہ بناؤ ے پانو  
 عمین خونہ بناؤ ۵ اے حلو آبن کھاربن نے کھوشیاں منائبن نیرنکہ بہ  
 عمیرا بیٹا عمرا ۵ سو ہمر جینا عمرا - وہ کسا نچا سو عملا ۴ سو وہ چمن  
 لرت لکے ۴



apne bap pās āra Pan jrb woh thoiḥ duī r̥tha hī  
*his own father near came But when he at a little distance was that*  
 us ke bap ne us ku dekhā ane use pīar āra So  
*him of the father by him to it was seen and to him affection came So*  
 woh bhag kar use gale lagāyā ne mukhā hīyā Ane  
*he run having him on the neck was applied and kiss was taken And*  
 bete ne apne bap ku bolī bābā māī ne Allāh le samne  
*the son by his own father to it was said father me by God of before*  
 an tere samne guṇā hīyā so māī tērī beta bulwānc hā  
*and thee of before fault was done therefore I thy son calling of*  
 sīāwar nahī Pan bap ne apne nīkārī lū bolā hī  
*deserving am not But the father by his own servants to it was said that*  
 chaukhot bastar laḥ ne is ko pīnāo bhī hīth mē chhāllī  
*good garment bring and this one to put on and land on ring*  
 pīnāo ne pāw-mē jūta pīnāo ānc chāro āpan hīyāñ ne  
*put on and feet on shoe put on And come we all will eat and*  
 khushīā mānāē hī hī vch meīa beta māra thā so phū jūrī  
*happiness celebrate because this my so dead was he again living*  
 hūa woh gamī thī so mīlī So woh chamān hāne lage  
*became he lost was he was got So thej movement to make began*

---

The following specimen of Bombay Dakḥinī comes from the district of North Kanara. It will be found to agree very closely with the grammatical sketch given on pp 59 and ff although it departs much more widely from Standard Urdu than does the specimen which came from Bombay Town. It will be seen that the Agent case with *ne* is regularly employed, but that the Marāṭhī custom is followed of making the verb agree in gender, number, and person with the subject instead of the object in spite of the presence of the *ne*. The Agent case is used even with intransitive verbs. Examples are *mañ ne laya ñ*, I have brought *what ne do handiyāñ laya* the Bhāt brought two pots, *lol ā ne khana dene lagi* the people began to give food.

Among peculiarities of pronunciation we may note a local tendency to convert *s* to *sh*. Thus *ushe* for *use* to him, *parise* piece, *shikaya*, he taught. In the latter case there is also a dropping of the aspiration of *h*. The correct Urdu form would be *shikaya*. With this loss of aspiration we may compare the dropping of the initial *h* of the auxiliary verb in phrases like *laya ñ* I have brought for *laya hū* and *leta ē*, you are taking, *mita ē* it is got. Words borrowed from Arabic are sometimes altered *q* being changed to *k*, as in *shaukī* for *shauqī* devoted to, *waklat* for *waqt* time. There is a tendency to shorten long vowels when they fall in unaccented syllables as in *leja lo* for *leja kar*, having taken away and *ba a* for *ba a* a matter. So also *sarā* for *sarāha* like. In *dabba* to place a cerebral *d* has been dentalised. All these latter are regular Dakhinī peculiarities.

Other Dakḥinī forms which are prominent are *atka* meaning 'was' and the regular use of the plural for the singular. Thus *un* is *one* and *one* is *many* used for *us*, and *heñ*, they are for *hai* he is. The verb *bolna* is regularly treated as transitive, as in *blat ne bolya* the Bhāt said. Verbs of speaking and asking put the person addressed in the accusative and not in the dative, thus *blat lo puchhya* he asked the Bhāt. Note the curious way in which the words *bol lo bolya*, having said he said, are appended like the Sanskrit *iti* to every statement made by any of the characters of the story.

A few instances of borrowing from Marāṭhī occur. Such are the emphatic *ch* in *waiba ch*, even in that way, and the word *waññ* a purrot.

The specimen is a folk-tale which is left unfinished by the original scribe.

[ No 22 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTĀNĪ (DAKHINĪ OF BOMBAY)

DISTRICT NORTH KANARA

انک گاؤں میں انک بھٹ انہا - وہ جوگار کا بڑا شوحی انہا \*  
 اُس جوگار ے کدال میں انسی سب گھردار ہارنا اور بیک منگنے کو  
 نکلا ، تب اسکے داب والے لوکاں ے اے دلمن سمجھ نہ انہیں  
 بیک منگنے لگنا تو نکادے وح دوسرے داب میں بھی جائگا  
 اسواسطے اسکے داب ے لوکاں ے ہر روز انک ستر حارل کا کھانا  
 بنا کو دے لگے \* تو بھٹ ہر روز حاکو وہ کھانا لیکو آنا ہا \* انک  
 دن انک گندی انک جنگلی رازوں کو بھٹے کو لانا \* تو وہ  
 رازوں عمر میں بڑا انہا اسواسطے کون اُسے لانا نئی \* کی بولے تو وہ  
 باب سنکے سرکا دہا ، تو وہ گندی بھر کو گھر کو جانا ہا اُس وح  
 میں وہ کھانا لانا ہا \* سو بھٹ کو وہ گندی ملنا ، تو اُس گندی  
 ہی اُس بھٹ کو بوجھنا کہ تو رازوں تو لہنائس کنا \* تو اُس بھٹ ہی  
 بولنا کہ ہوئی میں لہونگا لیکن مدرے کے کچھہ پدے نئی مدرے  
 کے جزا کھانا ہن اسمن سو دن کھانا میں بھے دہونگا ، تو وہ گندی  
 ہونکا انہا اسواسطے اُس گندی ہی اُس باب کو قبول کر کو رازوں دنا \*  
 تو اُس بھٹ ہی وہ رازوں لیکو اے گھر کو آنا اور اُس کھائے میں کا

حرا کھانا راوس کو دالکو نامی کھانا ہے حرا وحب ہوتے ہاں وہ  
 راواں بھٹ کئی باب کرے لکنا ۔ نو بھٹ ایے دلہن بڑا حوس ہوا  
 اور راوس نو پوچھنا کہ نو کنا بولنائس ۔ نو اُس راوس ہی بولنا کی  
 ارے بھٹ بچے دن درور کدنا کھانا ملنائس ۔ بھٹ ہی بولنا صحے  
 ایک سدر کا ملنائس ۔ نو اُس راوس ہی بھٹ کو سدا کہ ایہی نو اُس  
 لوکاں کو بول کہ صحے انا کھاناکو حاول دبو بولکو بول وساج اُس  
 بھٹ ہی حاکو اُس لوکاں کو بولنا ۔ نو اُس لوکاں ہی اُسکی باب  
 منول کری اور اُشے ایک سدر حاول حری لکڑی اور حری دال دے  
 لکے ۔ نو اُنہن ایک دن وہ سارا لککو ایے راوس کدے آنا اور راوس کو  
 بولنا کہ بولے سرکا منے حاول لاناؤں ۔ نو وہ راوس ہی بولنا  
 کہ اسمن ے اداے حاول ہزار من لکا کو بچ ۔ نو بچے پانچ پنڈھے  
 ملدنگے ۔ نو اُسمن سو نو ایک بڑی ہنڈھی اور ایک ننھی ہنڈھی لککو  
 آڑ بولکو بولنا ۔ نو اُس بھٹ ہی وہ چاول بچ کو دو ہنڈھیاں لانا اور  
 راوس ے سامنے رکھنا ۔ نو راوس ہی بولنا کہ اُس بڑی ہنڈھی من  
 کھانا پکا اور ننھی من دال ۔ نو اُس بھٹ ہی پکانا \*

[ No 22 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (DAKHINI OF BOMBAY)

DISTRICT, NORTH KANARA

## TRANSLITERATION AND TRANSLATION.

Ek gaõ mẽ ek bhāt r̥tha Woh jogar̥ ka bara shaukhi r̥tha  
*A village in one bhāt was He gambling of much fond was*

Us jogai ke khel mẽ r̥p̥n̥ sab gh̥ru d̥u hary̥, au bh̥k̥  
*That gambling of play in his own whole household was lost, and alms*  
 mangne ko nikalya Tab us ke rat wale lokā ne ap̥ne  
*begging for he went out Then his caste men people by their own*  
 dil mẽ samje k̥ inhẽ bh̥k̥ mar̥gn̥ lag̥y̥ to ik̥de  
*mind in it was thought that 'this (man) alms to beg began then at one*  
 wakht̥ dus̥e zat mẽ bh̥ j̥g̥ Is w̥ste is k̥ rat-ke lokā ne  
*time other caste-in also I e will go' Therefore his caste of people by*  
 hai roz ek sh̥e chaw̥l ka khana p̥ka ko dene l̥ge Yo  
*every day one see, rice of food cooled having to give began This*  
 bhāt har̥ roz ja ko woh khana le ko r̥ta tha Ek  
*bhāt every day gone having that food taken having used to come One*  
 din ek k̥n̥b̥ ek jangh̥ r̥wẽ ko bechne ko laya Tau woh  
*day one cultivator one wild parrot to selling for brought Then that*  
 rawā umr̥ mẽ bara r̥th̥ is waste l̥ run ush̥e h̥ya r̥n̥, l̥  
*parrot age in great was therefore any one him tool lot, what*  
 bole to woh bat sh̥h̥e s̥r̥la n̥ r̥th̥ Tau woh k̥n̥b̥  
*should say then I e speech to learn like not was Then that cultivat*  
 ph̥n ko ghar ko jata th̥ us w̥k̥hat-mẽ woh k̥h̥r̥n̥ lata tha  
*returning home to going was that time in he food bringing was*  
 So bhāt ko woh k̥n̥b̥ milya Tau us k̥n̥b̥ ne us  
*So the bhāt to that cultivator was net Then that cultivator by that*  
 bhāt ko puchh̥ya k̥, jo rawā tu let̥ẽ h̥ya?' Tau us  
*blat to was asked that this parrot thou buying at, eh?' Then that*  
 bhāt ne bol̥ya k̥ hoi maĩ leũga lekin mere h̥rne kuch̥i pas̥he  
*bhāt by was said that yes I will take but me with any price*  
 nai mere h̥rne jara kh̥na h̥ẽ, is mẽ so ada khana maĩ t̥je  
*(are) not me with little food is this in from half food I thee*  
 deũga Tau woh k̥n̥b̥ bh̥k̥k̥ ḁtha is waste us k̥n̥b̥ ne  
*will give Then that cultivator hungry was, this for that cultivator by*

us bat ko labul l ru ko lawĩ dina fau us  
*that speech to accepting made-having the parrot was given Then that*  
 bhāt ne woh i wā lē ho apne ghar ho va au us  
*that by that parrot taken having his own home to came and that*  
 l hane m̃ ka jara khar i lawē ho dal lo baqī khana  
*food in of a little food the parrot to placed having remaining food*  
 rpe l hāy i Jai i wākhāt hu bido woh rawā  
*(by) himself was eaten A little time passed after that parrot*  
 bhāt l rne bat l rne lgy i l ru bhāt rpe dil m̃ bara  
*the that will speech to-do began Then the that his own mind-in much*  
 l hush hu i ru lawē ho puchh i h i 'tu l r bolta ĩ  
*pleased became, and the parrot to asked that thou what speaking at?*  
 T ru us i wā ne bol r h i ru bhāt tujhe din dāoz hit r i  
*Then that parrot by was said that 'O that to thee daily how much*  
 l h r i milt i ĩ?' Bhat ne bol i m r c k gh i ka  
*di nei being given is?' The that by was said to me one see-of*  
 mlt i ĩ' T ru us i wā ne bhāt ho shil va l i r bh i  
*being given is Then that parrot by the that to was advised that, 'now*  
 tu us lokā lo bol l i, m r c itta l h r i-l o ch i wāl  
*thou those people to say that, 'me so much eating for uncool ed vice*  
 d i ' hol lo hol' Waisa ch us bhāt ne ja lo us lol i ko  
*give said having say' So even that that by gone living those people to*  
 bol r T ru us lol i ne us l i bit q r bul h r i, r r  
*was said Then those people by is speech accepted was made and*  
 u h c sh i chaw l ru lal i ru ru dil d r ne l r ge  
*to him one see vice some wood and so on split peas to give began*  
 T ru unhē c din woh s r a lē ho r pe rawē l r ne v i ur  
*Then he one day that all taking his own parrot to came and*  
 lawē ho bol r l i, tu ne bol r a l i m i r ne ch i wāl  
*parrot to said that, 'thou by saying according to I vice*  
 l v i ũ fau woh rawē ne bol r l i ' r -m̃ k e ad c ch i wāl  
*brought have' Then that parrot by was said that, this in of half vice*  
 hr r a m̃ lē r i lo bech, t ru t r e p i ch r u sh e m i l g e, t ru  
*ba a s r in taking sell, then to thee five piece will be got, then*  
 us m̃ s o tu c k h r i h r i d i ru c l r n h i h r i d i  
*that in from thou one big earthen pot and one small earthen pot*  
 lē lo u bol lo bol i T ru us bhāt ne woh  
*taken having come' said having it was said Then that that by that*  
 ch i wāl bech lo d, h a n d i ĩ h a n r u ru lawē k e s r m n e  
*vice sold having two earthen pots were bought and parrot of before*



rakhya      Tau rawē-ne      bolya      ki,      'us      bari      handi mē      khana  
*were put      Then parrot by was said that,      that big earthen pot in food*  
 paka      aur      nanhi mē      dal'      Tau      us      bhūt-ne      pakaya  
*cook and small in split peas'      Then that that by was cooked*

### FREE TRANSLATION OF THE FOREGOING.

In a certain village there was a Bhat<sup>1</sup> who was a great gambler. By it he lost all his property, and so he went out to beg. His caste fellows said to each other that if he went on begging he would some day lose his caste and so they gave him every day a seer of cooked rice. Each day he used to go and fetch his dinner home. One day a cultivator brought a wild parrot for sale to the village but it was too old for any one to buy it, as there was no likelihood of its learning to speak. As he was going home with the bird he met the Bhat returning with his dinner. The cultivator asked him if he would buy the bird. 'That I will,' said the Bhat, 'but I have no money. All that I have is this food, and if you like you can take half of it as the price.' The cultivator was hungry, and so he made a bargain on these terms. The Bhat took the parrot home and after giving him a little of his half-share of the food ate the rest. Shortly afterwards the parrot began to speak to him, at which the Bhat was much pleased, and asked him what he was saying. The parrot said, 'O Bhat, how much dinner do you get each day?' 'I get one seer.' Said the parrot, 'tell those people to give you uncooked rice.' The Bhat did so, and his people agreed, and gave him a seer of uncooked rice, some wood, and some split peas. One day he took all these and brought them to the parrot saying, 'I have brought uncooked rice as you told me.' The parrot said, 'sell half the rice in the bazar, and you will get five pice for it. With these buy two earthen pots a big and a small one.' He did so and showed the pots to the parrot. 'Now,' said the parrot, 'cook the rice in the big pot, and the split peas in the small one.' So the Bhat cooked his dinner.

*(Here the story ends abruptly. The remaining adventures of the parrot and the Bhat are unknown to me.)*

<sup>1</sup> Bhat is a sept of Brahmans. Many of them live by begging.

The next specimen of Dakhni comes from the State of *Saurashtra*, which lies just north of Goa. It is a folktale. The language closely resembles the Dakhni of Madras, the most important exception being the use of the word *hata* to mean 'was'. This word is used in Gujarat, Bihar and Bundelkhand in the same meaning and a possible explanation of its presence here may be that it is a survival from the tenth century, when Ratanpur and the neighbouring country was ruled by Yaduvanshi. Barj is the head quarters of that tribe.

The principal peculiarities of this form of Dakhni are as follows —

Arabic words are deformed in the borrowing. Such as *garib* for *gharib* and *lhatas* for *llatas*. We may also note an irregular pronunciation *mũgna* instead of *māgna*, to demand. *Hor*, and is a dialectic form in Upper India. *Achhna* means 'to be'.

The sign of the Agent case is *ni*. For the dative we have *li ni*, as in *us le ni* 'to him'. This shows the origin of the common Dakhni form *lan*.

As already stated the word for 'was' is *hata*. We have also *ta* in *lagya ta*, had happened. *Ta* is also a Bundeli form. The present tense of the auxiliary verb loses its aspiration in composition as in *ata õ* 'I am coming', *nhattẽ* 'thou art running'.

The case of the Agent is used in the Madras fashion, i.e. the verb agrees in number and gender with the noun in the Agent case and not with the object. I therefore ignore the suffix of the Agent in the interlinear translation, and treat it as non-existent. The case is even used before intransitive verbs. Examples of the way in which it is employed are,—*un ni bolya* 'he said', *un ni boli* 'she said', *uni milele mal li chani laya*, 'someone made tale-bearing of (about) the treasure trove', *un ni mundi halaya*, 'he shook his head', *un ni dil mẽ laya* 'he brought into his mind, he thought'.

The Gujarati past participle in *ela* is common. Thus, *bhārela tapla*, 'a filled vessel', *milela mal*, 'treasure trove', *dula tapla*, 'the vessel given (by the uncle)'.

[ No 23 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

W L STIPPA HINDI

HINDOSTANI (DARGHINI OF BOMBAI)

STATE SAVANTVADI

انک گریٹ ٹھی سوہ کاندھے والی ہئی اُسہ اک بٹھا ہئا اسکندی  
 سوہنگل دو کڈٹاں دھنکے ناسر اسی نے ، اور اے اے ناڑی ے اُور  
 اک سلٹا ہئا \* اسی اسی نو دیکھے پرور ٹر کو ہنڈی ہلا اسی بولنا  
 سامو ہئا ہونا نو بولو \* دونوں کڈٹاں ناڑی ے اور رکنا ہو کر کو انا  
 ماں ہی جوسی سے لانا کنا سامو ے سوہکے سو اے دونوں دنا \* بح  
 اسی اے کانکو ناسار من لیکو کسی اکڑے جاڑل لائے سوڑے دن ہوئے  
 اسی بولنا ساموں ہندی سو سے لیکو اناں ، اسی بولی حکموٹ ل  
 اسکے سڑ من کھراں ے ساموں ہندی سو سے لانا \* وہاں سو او کنا ،  
 ناڑی ے اور اک موٹا سلٹا اے دیکھے ے پرور ٹر کو ہائے لکنا ، ماموں  
 ہائٹس دن سے دے اس دن ے من نو سنڈی کو نکڑ کو ادا لائگا  
 بح وہ دوریا سنک او پی دوریا اک بدلا روہاں سو اہر بلا حنک  
 من بحک ہئا اسکے اور سو سلٹا کنا اسی سامو دنا مال بولکو ہر بلی  
 برابر اٹھا کو لانا مارک من اسی دل من لانا نو روہے بولے اچھنکے  
 اسی سرکو سوں روہے سارے اوہنا نالوے اور دو روہے رہے دھڑے اکی  
 سارے بولے دو روہے لیکو ماں کندی لاکو دنا ماموں ی دہلے نلے من

سو دو دفڑی ناکی سارے پولے \* ماں بی بولی چل دکھا \* ماں بی حاکو  
سارے بھر کو لیکو آئی ہور گھنٹوں و گڑ لاکو اُسکے گُلگُلے کری \* گُلگُلے کرکو  
گھڑ من نلی ہور پچھاڑے من حارو ناحو اڑائی \* شے کو بولی گُلگُلیاں  
کا بڑن لگنانڈس حُنکو لاکو کہا \* او حُنکو کماے رھیا \* بھوڑے دس سو کنی  
سرکار من مِلیلے مالکی حاڑی کرا \* پولس دناس من لکھنا ہوا \* دوسرا  
لکھنا کورٹ میں ہوا نڈی بی بولی من بی دَنڈلی حنانی پولس ے  
ڈر سوں دی ، کھرا پوجھ بو صے ککھہ مالوم بہیں \* شے کو بوحمو ، شے بی  
بولیا گُلگُلناں کا بڑن لگنا نا نارک مہندا سال دس صے مالوم نڈس اُس بڑن  
من صے ساہا مال ملنا ، سوراوا مَدے سدر اُسکے پر ہوا نڈس \* گُلگُلناں  
کا بڑن کنی لگنا نڈس ، دَنڈیلی حنانی پولس ے ڈر سو ، بنا پوراوے ے  
دورٹکی کھاری ہوئی نڈس \* حمورا اِنکاں بولکو گُحمہ بی بولنا نڈس  
سب کھاری ہوئی نڈس ۔

[No 23]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (DAKHINI OF BOMBAY)

SRIE SAVANTVADI

## TRANSLITERATION AND TRANSLATION.

Ēk garib buddi sut katnewah hṛta Us ka ek beta hatṛ,  
*One poor old thread spinner there was Her of one son was*  
 us ke nī sutkyā do gundyā bhāne ke khatar un nī dī Ō  
*him to of thread two reels selling of for purpose she gave He*  
 jate jate barī-ke upar ek salda hata Un nī admī ku dekhite  
*going going hedge of upon one hand was He man to on seeing*  
 barobar dar ko munda halaya Un nī bolya, 'mamu, tum na  
*immediately feared having head shook He said '(maternal)uncle to you*  
 hona to yo leo Donō gundyā barī ke upar rakhya  
*if they are wanted then these take' Both reels hedge of on were put,*  
 hor ghar ku aya Mā nī puchhī 'paise laya, kya?'  
*and house to (he)came The mother asked 'paise are brought eh?'*  
 Mamu nī mūge so use donō diya' Bajat  
*The (maternal)uncle asked for therefore to him both were given' Then*  
 un nī ape kat ko bajar mē le ko gai Ukre chawal  
*she herself spun having market to taken having went Half boiled rice*  
 lai Thore dīn hue Un nī bolya, 'māmū kenī su  
*she brought A few days passed He said (maternal)uncle near from*  
 paise le ko ata ō' Un nī boh 'chakhhot, jī Us ke jīw mē  
*paise taken having (I)coming am' She said 'well, go' Her mind in*  
 kharyā ke māmū kenī su paise hīn hī Whā su o gaya  
*(that)real (maternal)uncle from paise (he is) a bringer There from he went*  
 Barī ke upar ek mota sūda jse dekhite ke barobar dar ko  
*Hedge of on one big hand him on seeing just feared having*  
 nhatne lagya 'Mamu nhatt e kā? Paise deo  
*to flee began (Maternal)uncle, (you) running are where? Paise give*  
 us dīn ke, nāī to sepri ku pahar lo adlaūga Bajat woh dauya,  
*that day of, if not tail to held having (I) shall dash Then he is an,*  
 sangat o bhī dauya Ēk taprī rupayā su bhāreṛ jangal mē najik  
*in company he also is an One vessel rupees with filled jungle in near*  
 hata Us ke upar su salda gayā Un nī māmū kī mal  
*was That of upon hand went He (maternal)uncle's property*

bol-l o bharelh paiaf utba ko layr Mārag mē un nā dil mē  
*said having a filled plate lifted having brought The way in he mind in*  
 laya yo rupac pole achhēg' Un nā su ko sū  
*brought these rupees unsubstantial will be He from on lead*  
 rupae saie otyr Talu l e-upru do rupae rahye dhare  
*rupees all poured out On top two rupees remained substantial*  
 brl i sru pole Do rupae le l o ma hām  
*remaining all unsubstantial Two rupees having taken mother to*  
 la ko dirā Māmū nā diele tapl mē su do  
*brought having (I) gave B J (maternal) uncle given out of vessel two*  
 dhare bakl sru pole Vā nā bolh chrl dil hr'  
*substantial the rest all unsubstantial The mother said come show*  
 Mā nā jrl o saie bhar l o k ko r hor  
*The mother gone having all collected having taken having came and*  
 ghcū o gu l l o us l c gulgulc k r u Gulgulc  
*w/ eat and molasses brought having that of balls made Balls*  
 ka l o ghru mē talh hor picbh r mē chāio brju uāi  
*having made ghee in (st c) fed and compound in for sides t/iew*  
 Bte l u bolh gulgulc k nū lagyū chun ko h l o  
*Son to (she) said, balls of I an las fallen gathered having brought having*  
 l ha Ō chun l o l h t c r h y i Thoi c din su l im  
*eat He gathered having eating remained A few days in some one*  
 sarkāi mē mikl māl l i ch r i larva Pōhs tapas mē  
*government in found property of bac/biting made Police investigation in*  
 hl hna hu Dusr l hl hna korrt mē hu Budd nā bolh māi nā  
*writing became Second writing court in became The old dame said 'I*  
 dūh rāban pōh-l e d r sū d i Kh r i a puclihc to m r j e  
*given statement police of t/ough fear gave T/utl t/ou asl t/en to me*  
 l uchh m l um r h i B t c k u puclihc B t c n i bol y i gulgulc l a nū  
*anythin/ I know is not Son to ask The son said 'balls of I an*  
 lagyā t i t a n l m h r i m a sal d i n m r j e m l u m r ā i us nū mē  
*fallen had date month year, day to me I know is not, that I an in*  
 māj s r a māl m l y a Purāwā muddc s r us k e p a i h u a r ā i  
*to me all property was got Evidence conclusive I m of ou became not*  
 Gulgulc k nū k r d i lagyā r ā i D i c h i r b m i p o h i c d r i s u  
*Balls of I an ever fell not Given statement police of fear t/ough (is)*  
 B m i p u r ā w ā k e l o r a t l i l h a t r i h u n ā i ' O h h o a r a j a n '  
*W/it/out evidence of court of satisfaction was made not 'Boy ignorant (is)'*  
 bol l o l uchh bh bolta nāi sabrb l hatr hoti r ā i  
*said having, 'anything is speaking not, t/efore satisfaction becomes not'*

## FREE TRANSLATION OF THE FOREGOING

There was once a poor old woman who earned her living by spinning thread. She had one son. One day she gave him two balls of thread to take away and sell. As he went along he met a lizard sitting on the top of a hedge who shook its head in terror at the sight of a man. The boy said, 'Lunkey, if these are for you you can take them.' So he put the balls on the hedge and went home. His mother asked him for the money resulting from the sale and he told her that his uncle had asked for them and that he had given them to him. So she spun some more thread and went off herself to market to sell it and with the money she got for it bought some half-boiled rice and returned home. A few days afterwards the boy said to his mother, 'I am going off to get the money from 'Lunkey'.' She thought he was talking of his real uncle and said, 'very well.' So he started on his way. On the top of the hedge there was sitting a big lizard which ran away in terror as soon as it saw him. Said the boy, 'Lunkey, where are you running to? Give me the rice which you owe me for the thread I gave you that day or else I'll catch you by the tail and dash you to the ground.' He then ran after the lizard. There was a vessel full of rupees in the jungle and over this glided the lizard. The boy thought it was his uncle's property so he lifted up the filled plate and carried it home. On the way it occurred to him that the rupees might be hollow so he poured them all from off his head on to the ground. Two of them remained on his head and the one he considered to be solid but the rest he neglected as being hollow. So he took the two rupees and brought them home to his mother showing two of those which were in the vessel given by 'Lunkey' were solid. The rest were all hollow. The mother told him to show the others to her and went and picked them all up and brought them home. Then she bought some wheat and jaggery which she made into balls and fried in ghee. These she scattered over the courtyard and said to her son, 'It has been raining toffee balls. Go out and pick them up and bring them home to eat.' So he picked them up and sat down to eat them.

A few days afterwards some good-natured friend told the government officers about the treasure-trove. The old woman told the police at the inquiry what had occurred. Then she was sent for to the court and there she said the former statement was made by me through fear of the police. 'If you want to know the truth I have nothing to tell. Ask my son.' The boy said, 'I found the property in the rain on the day on which it rained toffee balls. I cannot give you the date. There was no other evidence against him. There never was such a thing as a shower of toffee balls. The magistrate considered that it is plain that the first statement was made through fear of the police. The court can come to no decision without evidence. The boy is an idiot and says the first thing that comes into his head. He cannot therefore be convicted.'

### DAKHINI OF MADRAS

The operations of the Linguistic Survey do not extend to the Presidency of Madras or to the neighbouring States of Hyderabad and Mysore. I am hence unable to offer any specimens prepared for the Survey in these countries. In order however to make the subject complete I give as an example of the Dakhini of Madras the following version of the Parable of the Prodigal Son as issued by the Madras Auxiliary Bible Society. It will be seen that the language is that illustrated in the preceding grammatical sketch. The case of the agent nowhere occurs and verbs of saying and asking govern an accusative and not an ablative of the person addressed. Note now under the influence of the neighbouring Dravidian languages, the use of the relative pronoun is avoided as much as possible. I give a transliteration. An interlinear translation is unnecessary.



## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (DAKHINI OF MADRAS)

*(Madras Auxiliary Bible Society, 1894)*

کسی آدمی کے دوٹے بچے - اور اُن میں سے چھوٹا باپ کو کہا اے  
 باپ تمہیں پہنچتا ہے سو مال کا حصہ تمہیں دے اور وہ اپنی زندگی اُن کو  
 بانٹ دیا - اور بہت دن بہت گذرے کہ چھوٹا بیٹا سب کچھ جمع کر کر  
 ایک دورے ملک کا سفر کیا اور وہاں اپنا مال بدمعاشی میں اُڑا دیا - اور  
 سب خرچ کر چکا سو وہ اُس مُتک میں بڑا محط پڑا - اور وہ مُتکناح ہوے  
 لگا - اور وہ اُس مُتک کے ایک باشندے سے جا ملا - اور وہ اُسے اپنے کھنوں  
 میں سو اُڑھراے بھنچا - اور اُسے آرزو تھی کہ سو اُڑھراے بچے سو چھلکوں سے  
 اپنے نئیں سدر کرے اور کوئی اسکو نہ دے دیا تھا - تب ہوس میں آکر کہا  
 مدرے پاپ کے کئے مردوروں کو بہت سی روٹی ہے اور میں یہاں بھوکہ  
 سے مرنا ہوں - میں اٹھکر اے باپ کے پاس جاؤنگا اور اُسے کہوںگا اے باپ  
 میں آسمان کے خلاف اور مدرے حضور گناہ کنا ہوں - اب سے میں ندرا بننا  
 کہلائے کے لاسی بہت ہوں تمہیں اپنے مردوروں میں سے ایک کی مانند بنا -  
 اور اٹھکر اے باپ کے پاس چلا اور ابھی دور تھا کہ اُس کا باپ اُسے دیکھا  
 اور رحم کنا اور دوڑ کر اُسکو گلے لگانا اور بوسہ دیا - پھر بننا اُسے کہا اے باپ  
 میں آسمان کے خلاف اور مدرے حضور گناہ کنا ہوں اب سے ندرا بننا کہلائے

کے لائق نہیں ہوں - پر ناپ اپنے بزرگوں کو کہا اچھے سے اچھا حمامہ حلدی  
 باہر لاؤ اور اسے پہناؤ اور اُس کے حمامہ منس انگوٹھی اور بانوں میں حوشی  
 دو - اور پلے ہوئے نچھڑے کو لاکر دس کر رو کہ ہم کماؤں اور حوشی  
 مناس - اس لئے کہ بہہ میرا بنتا مرگنا بنا اور پھر حیا ہی گم ہوا بنا  
 اور ملا ہی اور وہ حوشی کرنا شروع کئے ۴

اور اُس کا بڑا بنتا کمد منس بنا اور حب اکر گس کے بندک پہنچا  
 راگ اور باج کی آوار سنا - اور چھو کر منس سے ایک کو پاس نلا کر بہہ  
 کیا ہے پوچھا وہ اُسے کہا کہ میرا بھائی آنا ہے اور میرا باب اُسے صحیح  
 سلامت پائے سے بلا ہوا نچھڑا دس کیا ہے - تب وہ حفا ہوا اور اندر حاف  
 نہ چاہا - تب اُس کا باب باہر آکر اُسے منسا - پر وہ حواب منس اپنے ناپ کو  
 کہا نہکھہ اپنے برسوں سے ندی حدمب کرنا ہوں اور کنسی ندرا حکم عدول  
 نہ کنا اور نوکنسی صحیحے اپنے دوستوں کے سامنے حوشی منائے کے لیئے  
 ایک بکری کے بچے کو نہ دیا - پر حب ندرا بہہ بیٹا جو ندی رندگانی کو  
 کسندوں کے سامنے کہا گیا سو آنا نو اُس کے لیئے پلے ہوئے نچھڑے کو  
 دس کنا - اور وہ اُسکو کہا کہ اے لڑکے تو ہمیشہ میرے پاس ہے اور سب  
 کچھ مندا ہے سو ندرا ہے - پر ندرا بہہ حائی مر گیا بنا اب حنا ہے اور  
 گم ہوا بنا ملا ہے سو حوش و حرم ہونا لارم سا ۴

[ No 24 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

## WESTERN HINDI

HINDOSTANI (DAKHINI OF MADRAS)

*(Madras Auxiliary Bible Society 1894)*

## TRANSLITERATION

Kisi admī ke do bete the Aui un mē se chhota bap ku kaha aī bap mujhe pahunchta hai so mal ka hussī mujhe de Aui woh apnī zindagani tūn ku bāt diya Aui bahut dīn nahī guzīe kī chhota beta sab kuchh jīm kī ke ek dur ke mulk ka safai kīya aur wuhā apna mal bad ma ashī mē uayā Aui sīb khūich kai chuka so waqt us mulk mē bara qāht pāia aui woh muhtaī hone līga Aui woh us mulk ke ek bashīnde se ja mīla aui woh use apne kheto mē surī chīriane bheja Aui use aīzu thī kī sun khate the so chhukō se apne tai sei kare aui koi us ku na deta tha Tīb hosh mē aī r kaha mere bap ke kītne mazdūrō ku bahut sī lotī hai aui mīrī yuhā bhukh se mīrta hū Māi uth kar apne bap ke pas jāūga aui use kahūga aī bap mīrī asman ke khūlaf aur tere huzūrī gunah kīya hū ab se mīrī teia beta kīhlane lē laiq nīhī hū mujhe apne mīzdūrō mē se ek kī manīnd bana Aui uth kai apne bap ke pas chala aui abhī dūi tha kī us ka bap use dekha aui iahm kīya aui dam kī us ku gīle līgaya aui bossa diya Phī beta juse kaha aī bap māi asman ke khūlaf aui teie huzūrī gunah kīya hū ab se teia betī kahla e ke laiq nahī hū Pāi bīp apne nīkūnō ku kīhī rchchīe se achchīa jama jaldī bahīr lao aui use pahīnō aui us ke hath mē ag tībī aui pao mē jutī do aur pale hue bachhre ku la kar zabh kārō kī ham khawē aui khushī manawē is hīye kī yeh mera beta mar gaya tha aui phī jīya hīī gum hīī fha aui mīla hai Aui woh khushī karna shūu kīe

Aur us ka bara beta khet mē tha Aui jab a kai ghī ke nazdīk pahuncha rag aui nach kī awaz sunī Aui chhokrō mē se ek ku pas bula kai veh kya hīī? puchha Woh use kīha kī teia bhīī aya hai aui teia sap use rīhī salamat pane se pala hua bachhra zabh kīya hai Tab woh khafī hūī aui undāī jane na chīha Tīb us ka bap bahīr a kī use manaya Pāi woh jīwab mē apne bīp ku kīha dekhi itne bāso se terī khūdmāt kīrta hū aui kībhī teia hukm udul na kīya aui tu kībhī mujhe apne dosto ke sath khushī n anane ke hīye ek bahīr ke bachche ku nī diya Pāi jīb teia yeh betī jo teī zīndagani ku kasbīyō ke sath kha gaya so awa to us ke hīye pale hue bachhre ku zabh kīya Aui woh us ku kaha kī aī laīke tu hameshī meī pas hai aur sab kuchh mera hai so teia hai Pāi teia yeh bhāī mīrī gīya tha rīb jīya hai aur gum hua tha mīla hai so khush o khūrīīm hona lazīm tha

As another specimen of *Vaidya Dakhini* I give the fable of the crane and the hawk taken from Shakespeare's grammar. The language is that illustrated by the foregoing grammatical sketch.

[ No 25 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

### WESTERN HINDI

HINDOSTANI (DAKHINI OF MADRAS)

(From Shakespeare's Grammar 1843)

بول کئے ہنس کہ ایک دھوئی کسی ندی کے کڑے میں دھو دے  
 میں سڑک بنا ہو رہی ہے اس کو دیکھا کہ وہ ڈھو کے  
 کنارے ہو بیٹھا ہو حنکڑ میں کے کڑے میں کر کانا ہو اس طرح  
 صدر کر کو حب رہنا ہو وہاں میں میں اسے کھولنے کو اڑھکر چلے جانا  
 ایک میں ایک ہنس ایک ہو کر ایک کئے میں کو سکار عمار کر  
 سوڑا کانا ہو نامی کا حصوڑ دیکر حل نکلا ، بولہ بہہ دیکھ لیکر  
 اسے میں اسے جانا کر لیا کہ بہہ بھسی اپنا چھوٹا اچھہ کر اسے  
 بڑے بڑے جانوروں سے مارا ہے میں اپنا موٹا اچھہ کر اسے بھس  
 حارہ کانا ہوں ، سو بہہ مدری کم بھسی ہو رہلکی ناگدہری کا نام  
 ہے ، میں یہی کی اسے بڑنا میں جگانا ہوں اب میں میں  
 اسے کڑے میں کھانگا ہو ایک دفعے کا اس میں ہو نکھوٹا عماروں کا

\* نظم \*

حو کہ دھواں گس ے اوپر حاربتے  
 ابر صس پھر کاهنکو وہ آرتے  
 رتہ نلاں ہس سو گگں بر حڑھیں  
 بل سوں اپں دل ے او بہاں سوں اڑھیں

بہہ سمحمتہ لنگو اے کڈے کھانا حھوڑ دنا ہور بندر کنور ے شکار  
 پو حلتے لگنا ۔ دھوی باشہ کا بھی ماسا دیکھنا بہا ہور بعلہ کیڑے  
 کھانا حھوڑ دکر کنور ے کدھں حھاسنا ہے سو بہہ بھی دیکھہ لیکو  
 دنگ ہوگنا ہور ماسا دیکھنے لگنا ۔ بکانک کنور وہاں آنکلنا ہور  
 بعلہ اڑھکر اُس کنور پو حھاسنا ، کنور بانی ے کدھں ڈھک کر  
 ہور اُسے حویدی دکر اُسکے آگرو سوں پٹا بڑانا \* بعلہ اُسو نٹ کر  
 پانی ے کڑے سو گرا ہور اُسکے پراں حھکڑ صس لوپ پوب ہوگئے \*  
 دھوی آکر اُسے نکڑ لنا ہور گہر کدھں حل دنا \* ناٹ صس اُسکا  
 انک دوست ملکو بوحصا کہ کنا ہے \* دھوی بولیا بہہ بعلہ ہے ۔  
 باشہ کا کام ترے کئے لگوں آسح سنڑ پڑا \*

[ No 25 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

HINDOSTANI (DAKHINI OF MADRAS)

*(From Shakespear's Grammar, 1843)*

## TRANSLITERATION AND TRANSLATION

Bol gac hāī      l i      c h      dhobī      l i s i      nāddi k e      k a i k e  
*They have said      that,      a      washer man      a certain      river of      on bank*  
 ṛpne      dhande mē      sarak      thā      haur      hr      dīn      c k      baghole ku  
*his own      profession in      engaged      was      and      every      day      a      canoe*  
 dēkhtī      k i,      woh      dhru k e      kinare po      baūhita,      hau      chūkar mē k e  
*he used to see      that,      it      steamed of bank on      used to sit,      and      mud in of*  
 hīr      chun kar      khata,      haur      us po ch      sabr      kar ho  
*was      picked up having      used to eat,      and      that on even      patience      made having*  
 chup      nahī      haur      vāhā sū      apnē      ghūsk ku      urh h r i  
*silent      used to remain      and      there from      his own      nest to      flown having*  
 chale jatī      Ek      dīn      c k      baghā      ancht      a nikalya      haur      c k  
*used to go away      One      day      a      hawk      suddenly      came forth,      and      a*  
 kūtī      tītar l u      ghīl r i      m r i l ar      thora      khayā      hau      baqī ka  
*plump      partidge      (as-)prey      steved having      a little      ate      and      the rest of*  
 chhor dē kar      chīl nikalyā      Bagholī      yeh      dēkh k e l r i      apnē mē      apnē  
*left having      went forth      The canoe      this      noticed having      himself in      himself*  
 chīntā      kar hīyā      k i      'j c h      panchhī      itnā      chīhota      achh l a i  
*thinking      made for himself      that,      'this      bird      so      small      been having*  
 aīsc      bārc      bārc      j i n w r i      ghīkar      m r r t a h r i      Māī      itn i      mot i  
*such      big      big      canoees      (as-)prey      killing is      I      so      stout*  
 achh h r i      r i s a      n r i s      chāā      l h a t h h ū      So j c h      m e i i      l a m b r k h t i      h r u r  
*been having      such      filthy      food      eating am      So      this      my      bad-fortune      and*  
 hākh i      p r a i i k a      k i m      h a i      Māī      bh i      l i      r i s a      h r i p a n a      nāī  
*mean      origin of      effect      is      I      also      what      such      greatness      not*  
 j r g a t a h ū ?      Ab s ū      māī      aīsc      l i r e      nāī      l h r ū g a      hau      c k  
*arousing am ?      Now from      I      such      seems      not      will eat,      and      one*  
 d r i e k a      a s m a n p o      p a k h o t a      m a r ū g a  
*time of      heaven on      wing      I will-still e*

NAZM  
VERSE

(Metre — ◡ ◡ — — ◡ ◡ — — ◡ —)

In the following verse vowels are marked long or short as required by the metre)

Jo Iḷ dhuwā ghan ke upai jawāge  
*When that smokes clouds of above will go*

Abr mē phir kahe ku woh awāge?  
*Cloud in again why they will come?*

Zinda dilā haī so gagan par chāhē  
*Living hearts are they heaven on may mount*

Bal sū apan dil ke o yāh sū urhē  
*Force by own heart of they here from may fly*

Yeh samajh le ko une kire khana chhor diya haur  
*This consideration taken having he worms to eat abandoned and*

titaī kabutaī ke shikar po japne lagya Dhobi  
*partridge pigeon of prey on to lie in wait for began The washerman*

bashā ka bhī tamashā dekhyā thā haur baghola kire khana  
*the hawk of also the exhibition seen had and the crane worms to eat*

chhor de kar kabutar ke kudhan jhāsta haī so yeh bhī  
*abandoned having pigeon of direction looking eagerly is so this also*

dekh le lo dang ho gaya haur tamashā dekhne lagyā  
*watched having surprised became, and the exhibition to watch began*

ḷ akayā kabutar wahā a nil alyā haur baghola urh kar us  
*All at once the pigeon there came forth and the crane flown-having tl at*

kabutar po jhāsya Kabutar pani ke kudhan dhuk kar  
*pigeon on looked eagerly The pigeon the water of direction turned having*

haur uce chōdi de kai us ke agu sū patta turaya  
*and to it evasion given having it of front from collar broke (ie went off)*

Baghola us po tut kar pani ke karke po giryā haur us ke  
*The crane it on swooped having water of edge on fell and it of*

paīā chikar mē lot pot ho gae Dhobi a kai use  
*feetles mud in entangled became The washerman come having it*

pakar hya, haur ghar kudhan chal diya Bat mē us ka ek dost  
*seid and home direction went Way on him of a friend*

mil lo puchhya kī kya hai? Dhobi bolya yeh  
*met having asked that what is? The washerman said this*

baghola haī Bāshā ka kam karne gae lagū ape ch  
*crane is Hawk of business to do going while he himself even*

sapar parya  
*le was caught*

FREE TRANSLATION OF THE FOREGOING<sup>1</sup>

They have related that a washerman was engaged in his business on the bank of some river, and every day observed a crane which was seated on the side of the stream, and which picking up the worms from within the mud used to eat them, patiently remaining silent. Then flying thence it used to go to his own nest. One day a hawk came forth suddenly, and having struck as his prey a fine partridge, ate a little, and leaving the rest went away. On seeing this the crane took to thinking within himself, that 'this bird, being so small, hunts and kills such very large creatures, I, being so large, am in the habit of eating such filthy food: this is the effect of my want of fortune and meanness of origin. What! cannot I, too, rouse such greatness! From this time I will not eat such worms, and will for once strike my wing up to heaven.'

*VERSE*

"When the columns of smoke ascend above the clouds,

"Why should they return with the showers?

"They who are lively of heart will mount up to the firmament,

"By the impulse of their heart alone they will fly hence above!"

Having taken this fancy into his head he left off eating worms, and began to lie in wait for a partridge or pigeon. The washerman had witnessed the exhibition of the hawk, and that the crane, having abandoned eating worms, was looking eagerly towards a pigeon, at beholding which he was struck with surprise, and began to direct his attention to the spectacle. All at once the pigeon came there, and the crane taking wing was intent upon it. The pigeon directing her flight towards the water, and eluding the other, fled away from before him, but the crane, having made a swoop at her, fell slap on the shore of the water, and his wings became entangled in the mud. The washerman then came and seized him, and proceeded towards home. On the way a friend meeting him asked, 'what is this?' The washerman replied, 'this is a crane that was himself caught whilst attempting to do the deed of a hawk.'

---

<sup>1</sup> Shakespeare's with a few verbal alterations



### DAKHINĪ OF BERAR.

The Dakhinī of Berar in no way differs from that spoken in Madras, and specimens of it are not necessary. The same remark applies to the Dakhinī spoken in those districts of the Central Provinces which lie south of the Satpuras, and adjoin Berar and Hyderabad. Although, of course, no definite line can be drawn, we may take the Satpura range, and the connected hills, as the boundary between standard Hindōstānī and the Dakhinī variety.

## VERNACULAR HINDŪSTĀNĪ.

The following account of the peculiarities of the Vernacular Hindostanī of the Upper Doab and Western Rohilkhand is based on the specimens annexed. It will be noticed that many of them have been found to exist in the Hindostanī of Gujarat and in Dakkhinī.

**PRONUNCIATION.—Vowels.**—There is a strong tendency to prefer the letter *e* to *a*, and *o* to *au*, thus, we have *peṛ*, not *paṛ*, feet, *he*, not *ha*, he is, *hē*, not *hā*, they are, *oṛ*, not *auṛ*, and, *lonḍa*, not *lauḍa*, a son, *doṛ*, not *daur*, run. *O*, and *i* is sometimes weakened to *o*, and is then sometimes aspirated and becomes *ha*. In Sabaranpur and Dehla Dun it becomes *ho*. Similarly, *batth*, sit, becomes *batth*, which, in the second Meerut specimen, becomes *ball*. In other respects vowels are frequently interchanged. Thus we have both *laha* and *leha*, said, and *luhana*, to be called. The letter *r* in an unaccented syllable has become *a* in *salār*, a hunter, *mathar*, sweet meats. In *lattha* for *shattha*, in one place, an initial unaccented *r* has been elided. In *ak*, for *l*, that, *r* has become *a*, and the vowel has been transposed. In *yad'mī*, a man, the vowel *y* has been prefixed.

**Consonants.**—The influence of Pāñjabī is evidenced by the strong preference shown for cerebral letters. The dental *ṅ na*, when medial or final often becomes the cerebral *ṅ na* and the dental *ṣ la*, when medial or final, often becomes the cerebral *ṣ la*. The latter letter is unknown to standard Hindi, and to the more eastern dialects, but is common in Rajasthanī, Pāñjabī, and Gujarātī. In the manuscripts received from the Upper Doab it is indicated by putting a dot under *ṣ*, thus *ṣ̣*, but in printing the specimens I have followed the usual custom of writing *ṣ*. Examples of the employment of cerebral *ṅ na* are *manas* a man, for *manus*, *ap'na*, own, for *ap'na*, *lhowan*, to lose, for *lhona*, *sunan* to hear, for *sun'na*. In *likai*, for *nilai*, come out, initial *n* has become a dental *l*, and *l* has become a cerebral *ṅ*. Examples of *ṅ* are *jangal*, a forest, *koli*, the breast, *balad*, a bullock, *bal* hair. If the spelling of the specimens is to be trusted, the change of *l* to *ṅ* is not nearly so regular as that of *n* to *ṅ*. We often find dental *l* where we should expect the cerebral letter. Thus we have *milē gi*, not *milē gi*, she (i e it) will be got, *chala*, not *chola*, he went. Perhaps, however, this is due to carelessness in writing.

In standard Hindi and to the east, a medial *ḍ da* or *ḍ dha* is regularly pronounced *ṛ a* or *ṛ ha*. Thus, *बड़ा* *baṛa*, not *बड़ा* *bada*, great. In the Upper Doab, the *ḍ da* sound is often preserved. Thus, *gadṛ* or *gadḍṛ* (see below), not *gar*, a cat, *bada*, not *baṛa*, great, *chadh'na*, not *chah'na* to mount. I have, however, noted a few instances of *ṛ* such as *ghora*, a horse, *chir'ya*, a bird, but these may be slips of the pen on the part of the writer. The preference is certainly for the *ḍ da* (or *dha*) sound.

One of the most marked tendencies of this dialect is to double a consonant after an accented long vowel. In this case the preceding long vowel is usually shortened, *e* becomes *ṛ*, *u* becomes *ṅ*, *o* becomes *e*, and *o* becomes *o*. The only apparent exception is *a*, which in *writing* remains long. It is, however, in such cases pronounced short, not like the *u* in 'nut', but like *a* in the German word 'mann'. Thus the sound of the word *bappā*, a father, might be represented in English (not Hunterian) spelling by

*bappoo* So strong is this tendency to double consonants that even the *t* of the termination of the present participle is doubled after a long vowel. Examples of this doubling are *bappu*, a father, *bassanā* a vessel, *gaddi* a cat, *patta*, obtaining (present participle of *pana*) *gatta* going, *bhullha* hungry, *beta*, a son, *lhetā mī*, in the fields, *dellha* seen, *bhejja*, sent, *vott*, bread, *chhotta* small, *loggō pe* on people, *hotta* becoming

**DECLENSION — Nouns** — There is an oblique form singular of vocal nouns which ends in *ō* or *ū*. Thus *gharō mī*, into the house, *gharī pā* *āla* he stayed at home, *glā ō*, to the house. The oblique plural sometimes ends in *ū*, as in *maī dī* *ā* of men *beyū* *ā* of daughters *chollhē yād mū* *ā*, of good men. In one case *chhotī* *ī* *ne* husks (मुर्छियुग्गु) we have an oblique plural in *ā* (अ in Drā him). The nominative plural of feminine nouns in *i* ends in *ī* as in *bettī* daughters.

The sign of the case of the agent is *ne* or *nī* or the recursive dative we have *le*, *lū* or *lo nū* (a Pāñjābī form) and *ne*. Examples are *bap* *le* (a son has been born) to (my) father, *Bū* *bāl* *lī* to Būbāl *bṛppu nī*, to a father *chhol* *lā* *n* *sur* *lā* *hē* the swine are eating husks, *bandā* *ne* *us* *ne* *dell* *lī* *va* the monkey saw it, *mathā* *ne* *chhoi* *dē* (that) he should give up the sweetmeats. For the locative we have *pe* and *pā* on, and for the ablative *settī*. In *bettī* *ne* *chālā* *gī* *ya*, the son went away (मुर्छियुग्गु) we have the agent case used with a neuter verb.

**Pronouns** — The pronouns of the first and second persons are somewhat irregular. Their principal forms are as follows —

	I	Thou
Sing Nom	<i>mī</i>	<i>tī</i>
Agent	<i>mī</i>	<i>tī</i>
Oblique	<i>mayh</i> <i>mūjh</i>	<i>tayh</i> , <i>tījh</i>
Acc Dat	<i>may</i> <i>le</i> , <i>mūjhē</i>	<i>tayhē</i> <i>tūjhē</i>
Genitive	<i>mai</i> <i>a</i>	<i>tī</i> <i>a</i>
Plur Nom	<i>ham</i>	<i>tam</i>
Agent	<i>ham</i> <i>ne</i>	<i>tam</i> <i>ne</i>
Oblique	<i>ham</i>	<i>tam</i>
Acc Dat	<i>hamē</i>	<i>tamī</i>
Genitive	<i>hamā</i> <i>a</i> , <i>mhā</i> <i>a</i>	<i>tamhā</i> <i>a</i> , <i>thā</i> <i>a</i>

Note that in the singular these pronouns do not take *ne* in the case of the agent. Thus *mē* (not *mē ne*) *bhej* *dī* *ya* *thā* I sent, *tī* *ya* *chī* *lī* *is* *le* *tī* *lā* ? from whose (house) did you take (to buy) this thing?

The demonstrative pronouns have a feminine form in the nominative. They are as follows —

That,	Nom Masc	Nom Fem
That he, she, it,	<i>yu</i> , <i>ya</i> <i>h</i>	<i>ya</i>
	<i>o</i> <i>o</i> <i>oh</i>	<i>ta</i>

In other respects they are as in standard Hindi, except that the Nominative Plural of *o* is *oē*.

Other pronominal forms are *apna* own, *jo* *jon*, who, *kon* or *le*, who?, *le*, what? (both substantive and adjective), *lā*, how many?, *lo* any one (obl *līs*), *jon* *sā*, *jo* *kuchh* whatever, *asā* such, *ab*, now *abhi*, *ab* *jā*, even now, *jab* is both 'when' and

'then' as elsewhere in Western Hindi dialects, *jab-jā*, thereon, *tohā*, *tohā* si, there, *ja*, where

**CONJUGATION — Verb substantive — The present is—**

	Sng		Plu
1	<i>hē</i>		<i>hē</i>
2	<i>he</i>		<i>ho</i>
3	<i>he</i>		<i>hē</i>

The past is *tha*, etc, as in the literary form of the dialect

**Active Verb**—The tense which in standard Hindi is mainly used as a present subjunctive, here often retains its original meaning of a present indicative Thus, *mē marē*, I strike or may strike

The Present Definite is formed by conjugating this simple present (not the present participle) with the present tense of the verb substantive Thus,—

	Sng		Plu
1	<i>marē hē</i> , I am striking		<i>marē hē</i>
2	<i>marē he</i>		<i>marō ho</i>
3	<i>marē he</i>		<i>marē hē</i>

Sometimes the present participle is used as in the literary dialect Thus, *hotta he*, he is becoming, *gatte hē*, they are going

The Imperfect is sometimes formed on the same principle as those on which the present definite is formed, substituting the past for the present, tense of the verb substantive Thus, *mē marē tha* or *mē mar'ta tha* I was striking More usually, this tense is formed as in Rajasthan and sometimes in Braj Bhakha by conjugating an oblique verbal noun in *e*, with the past tense of the verb substantive This form also occurs in the Magahi dialect of Bihar Thus, *marē tha*, I thou, or he was striking, literally was on striking, *marē the* we, you, they were striking Compare the Old English 'was a striking'

Verbs whose roots end in a long vowel are contracted in the present and future Thus, *khā hē*, for *l hā hē*, they eat, *jaūga*, for *jaūga* I shall go, *l hāga*, for *l hāega*, he will eat, *khāge*, we shall eat

The Infinitive ends in *na* (oblique *ne*) or *n* (oblique the same) Thus, *khana*, to eat, dative *l hānē lo*, for eating, *l hōvan*, to lose (note the inserted *o* after *o*), *pan*, to fall, *dhān lo* for filling

The verb *kar'na* makes its past participle *karā* or *kiya* Thus, *karā he*, or *kiya he*, (I) have done (sm) *Jana*, to go has both *gaya* and the Panjabi *giya* *Dhāna*, to place, has its past tense irregularly *dhāyaya*

In one place the word for 'it is proper' is given as *chahayē* In *mathas kadk'n chāl*, he wished to take out the sweetmeats [literally, the sweetmeat to be taken out (a gerundial adjective) was desired], we have an instructive illustration of the use of a desiderative verb

In the second specimen from Meerut, we have an irregular conjunctive participle in *hē* which is borrowed from Rajasthan It is *battē* (for *batt'hē*) having sat

We have an example of a potential passive in *kuhana*, to be able to be killed

The usual negative is *nahē*, not *Nē* and *nē* are also used *Nē* appears to be used with the first person as in *mē nē chālō*, I did not go, and *nē* with the third person as in *use kō nē detā*, no one used to give to him

The first specimens of Vernacular Hindōstāni come from the District of Meerut.

[ No. 1.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDĪ.

VERNACULAR HINDŌSTĀNĪ.

DISTRICT, MEERUT.

### SPECIMEN I.

(G. R. Dampier, Esq., I.C.S., 1899.)

एक आदमी-के दो लोन्डे थे । उन-में-तें छोटे-नें अपने वाप-सेत्ती कहा ओ वाप तेरे मरे पिच्छे जो कुछ धन धरती मभें मिलेगी वा इभी दे-दे । वाप-नें दोनों लोन्डों-को अपनी माया वाँट-दी । धीरे दिन पीछे छोटा भाई अपना सारा माल ली-के परदेस-में चला-गया ओर वहाँ वदमास्त्री-में अपना नावा खोवण लगा । जिव सारा धन सपड़-गया तो उस देस-में वहीत ठाडा काळ पड़ण लगा । तो ओ गरीब हो-गया । फिर उन-नें उस देस-के एक माणस-सेत्ती जा-कर नोकरी माँगी । तो उस माणस-नें उसें जंगळ-में अपने सूर चुगावण-की खातर भेजा । फिर उसें इतनी भूक लगी की जो घास पात सूर खाँ-थे उन-ही-तें अपना पेट भरण-को तयार था । ओर किसी माणस-नें उसें खाणे-की नहीं दिया । जिव उसें कुछ सोड़ी आई तो उस-नें अपने मन-में कहा मेरे वाप-के धीरे वहीत नोकर हें ओर वहाँ कुछ घाटा नहीं हे ओर में इस देस-में भुक्खा मरूँ-हूँ । में अब उठ-के अपने वाप-के धीरे जाऊँ ओर उसें कहूँगा की ओ वाप में खुदा-के ओर तेरे रूवरू पाप करा-हे । अब में असा नहीं रहा की तेरा वेटा कुहाया जाऊँ । मभें अपना नोकर कर-लो । ओ उठ-के अपने वाप-के धीरे गया । जिव ओ अपने वाप-के घर-तें दूर रहा-था तब उस-के वाप-नें उसें देखा ओर दया भी आ-गई । दोड़-के उस-की कोळी भर-ली ओर पुचकारा ओर उस-का चुम्मा लिया । तो लोन्डे-नें कहा ओ वाप में खुदा-के रूवरू ओर तेरे रूवरू पाप किया-हे । में अब असा नहीं रहा जो तेरा वेटा कुहाया जाऊँ । फिर वाप-नें अपने नोकरों-से कहा की सारों-में अच्छे लत्ते इस लड़के-की पहाओ ओर उस-की अंगली-में गुन्ठी ओर पेर-में लुत्ता पहाओ ओर एक ठाडा वहडा ला-के काटो । हम खाँगे

और खुसी मनावें । यूँ मेरा लोन्डा मर-गया-था और अब जी-गया । और खोया-गया-था और अब मिल-गया है । और आपस में खुसी करण लगे ॥

और बडा भाई जगऊ में था । जब जगऊ-तें घर-के धोरे आया तो उन-ने नाचण गावण-की वाज सुणी । फिर उन-ने एक नोकर को बुला कर पुँच्छा की या के बात हे । नोकर-ने उसे कहा की तेरा भाई घरा आया-हे और तेरा भाई जीता हुआ चला-आया । उस की खुसी में तेरे बाप-ने बहडा काटा-हे । इतनी बात सुण के बडा भाई शोह-में आ के घरों-में नही गया । फिर उस-के बाप-ने बहार आ-के उसे कहा तू भीतर चल । फिर उन ने बाप-को जुबाब दिया की में घणें टिनो-में तेरी टहल करूँ और कद्दी तेरे हुक्म बिना कोई काम नही करा । तो फिर भी डब-लो मभें एक बकरी-का बच्चा भी नही दिया जिसे में काट-के अपने यारों-का नोत्ता दूँ । पर निब यूँ तेरा लोन्डा आया जिन-ने तेरा धन कंचन्यों-में खो दिया तो इस-की खात्तर ठाडा बहडा मार-दिया । फिर बाप-ने बडे भाई-तें कहा की अर लोन्डे तू धर-तें मेरे धोरे रहा-हे और जो मेरा हे सो-ही तेरा हे । फिर न्यों चहाइये की हम मिल-के शादी करें । तेरा भाई मरा-हुआ जी-गया । और खोया-गया-था और अब मिला-हे ॥

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, MIERUT

## SPECIMEN I.

(G R Dampier Esq ICS, 1899)

## TRANSLITERATION AND TRANSLATION.

Ek	id'mi-ke	do	londe	the	Un-mē tē	chhete nē	ap'ne		
One	man of	two	sons	were	Them in from	the younger by	his own		
bap sotti	l rha	O	bap	tere	marre	pichelhe	jo kuchh	dhan	
father to	it was said	O	father,	thy	death	after	whatever	property	
dhar'ete	marhē	mil'ge	wa	ibho	de de'	Bap nē	donō		
land	to me	will be given,	that	now	give'	The father-by	the two		
londe' ko	ap'ne	mai		b'it di		Ihore	din	pichhe	
sons to	his own	property	was divided	(and) given		A few	days	after	
chhota	bhru	ap'ne	are	mil	le ke	par de mē			
the younger	brother	his own	all	property	taken having	foreign land	into		
chhota gaya	or	war'ō	brd m'are mē	ap'ne	nare	khosar	laga	Jib	
went away	and	the	evil conduct in	his own	goods	to lose	began	When	
sara	dhan	sap'ar gaya	to us	de-mē	bhot	thad	le	paran	
all	property	was spent,	then	that	country in	very	mighty	famine	to fall
laga,	to	o	garob	ho gaya	Phir	un nē	us	de ke	ek
began	' then	he	poor	became	Then	him by	that	country of	one
manas setta	le kar	nok'ri	m'ge		To	us	manas nē	usē	
man to	gone having	service	was prayed for		Then	that	man by	as for	him
jangal mē	ap'ne	sur	chug'arwa le khanti'r	bh'ar	Phir	usē			
forest in	his own	some	feeding of for	it was sent	Then	to him			
it'na	bhuk	laga	le	jo	ghis	pat	sur	kh'it	the
so much	hungry	by	was attached	that	what	grass	leaves	the	swine
un hi tē	ap'na	pet	bharan ko	tyar thi,	or	le	manas nē	usē	
them with	his own	belly	filling for	ready he was,	and	any	man by	to him	
khane ko	nahi	diya	Jib	usē	kuchh	sodh	le	to	us
eating for	not	was given	When	to him	some	sense	came,	then	him by
ap'ne	man mē	laha	'merc	bap ke	dhor	brhot	nokar	hē,	or
his own	and in	it was said	'my	father of	near	my	servants	are,	and

vāhā kuchh ghata nahī he or mē is des mē bhukha  
*tl e i e anything wanting not is and I tl is count y in hungry*  
 marū hū Mē ab uth le ap ne bap ke dhore jāū oi  
*dying am I now arisen having my own father of near (will) go and*  
 usē kahūga kī Ō bap mē Khudā ke oi tere rub ru pap  
*to I m I will say tl at O father by me God of and of tlee before sin*  
 kara he Ab mē asa nahī rahī kī tera beta kuhaya jāū  
*been done is Now I such not remained tl at tly son called I may be*  
 Majhē ap'na nokar lar lo Ō uth le ap'ne bap ke  
*Me tly own servant appoint He a ise i having his own father of*  
 dhore gaya Jib o ap ne bap ke ghar tē dur r'ha tha  
*ean went Wlen he his own father of house fr om far off remained was*  
 tab us le bap nē usē dekha or daya bhī a gai Doi ke  
*tl en l is father b y as for him st was seen and pnt j also came Eum havng*  
 us kī kōhī bhār lī or puch'kara or us ka chumbha  
*him of embrace was filled and tal en a d he was kissed and l m of kiss*  
 hya To londe nē k'ha Ō bap mē Khuda ke r ub'ru  
*was taken Tl en tle son by st was said O father b y me God of before*  
 or tere rub'ru pap kīya he Mē ab asa nahī raha jo  
*and thee of before sin been done is I now such not remained that*  
 tera beta kuhaya jāū Phr bap nē ap'ne nok rō se kaha  
*tly son called I may be Agavn tle father by his own servants to st was said*  
 lī sārō mē achchhe latte is lar le ko parhao or us lī āg h mē  
*tl at all m good clotle t l is son to clotle and his finger on*  
 guntthī or per mē jutta parhao or ek thada bah'da la ke  
*a ring and feet on shoes clotle and one fine calf b ought having*  
 k'ro Ham khāge or khusī manawē Yu mera  
*slat ghter We sl all eat and meriment shall celebrate This my*  
 londa mar gaya tha or ab jī gaya or khoya gaya tha or ab  
*son dead gone was and now alive went and lost gone was and now*  
 mul gaya he Or apas mē khusī karan lage  
*found gone is And themselves among meriment to male (tley) began*  
 Ōī bada bhāi jangal mē tha Jab jangal tē ghar ke  
*And the elder brotl e r forest m was Wlen forest fr om house of*  
 dhore aya to un nē nachan gawan kī waj sunī Phr  
*near he came tl en him by dancing singing of sound was leand Tl en*  
 un nē ek nokar ko bula kar pūchchha kī ya ke bat  
*him by one servant to called having st was asked tl at this what matter*  
 he ?' Nokar nē usē kaha kī tera bhāi gharō  
*is ? The servant by to him st was said that thy b ot l e r to the house*



aya he or tera bhai jita hua chala gaya, us ki khushi me tere  
 come is, and thy brother alive been arrived, this of happiness in thy  
 bap ne bahadri karta he' Itni bit sun ke badi  
 father-by calf slaughtered is' So much talk heard having the elder  
 bhai chhoh me a ke bhao me nahin gaya Phir us ke bap ne  
 brother watch in come having house into not went Then his father by  
 bahar a ke use kaha, 'tu bhitar chal Phir un ne  
 outside come having to him it was said, 'thou inside go' Then him by  
 bap ko jawab diya ki, me ghanee din se tere tihari  
 the father to answer was given that, I many days from thy service  
 karun aur kadi tere hukm bin ki kam nahin kara, to  
 do and ever thy order without any work not was done yet  
 phir bhii ib-lo maghe ek bari ka bachchii bhii nahin diya,  
 again even now up to to me one she goat of young one even not was given  
 jee me kar ke apne yaad ki notta du Par jab  
 which I slaughtered having my own friends-of feast I may give But when  
 tu tere londa aya un ne tere dhan kañchayee me kha diya,  
 it is thy son came, whom by thy fortune has lots among was wasted away,  
 to us ki khattai thadi bahadri mai diya' Phir bap ne  
 then this one of for the fine calf was killed Again the father by  
 bade bhai ke kaha ki, 'yah londe, tu dhur te mere dhore  
 elder brother to it was said that 'O son, thou long from my near  
 raha he, o jo mera he so hi tere he Phir yee  
 remained at and what mine is that very time is Yet thus  
 chahiye ki ham mil ke sadii karne, tere bhari  
 beloved that we united-having rejoicing should make, thy brother  
 mara hua, jiga, aur lona gaya thi, aur ab mila he'  
 dead was alive went, and lost gone was and now found is'

[No. 2.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

VERNACULAR HINDŪSTĀNĪ.

DISTRICT, MEERUT.

## SPECIMEN II.

A FOLK-SONG.

*(Sis Rām Brāhmaṇ.)*

क्यों धके खाता	फिरे भरम-के टट्टू ।
जो लिखा करम-का	मिल-जागा घर वट्टू ॥
क्यों सिर-पे जटा	वाँध-के वाँध लड़ चुन्ध्या ।
यहाँ मेकड़ों मुन्ध	मुँडा-के मर-गय मुन्ध्या ॥
क्यों दिया काख-में	तुम्बी कुत्तक कुन्ध्या ।
क्यों मुँह-के चाळ	लपेट बण-गय लुन्ध्या ॥
दिल साफ नही	तो तुम हो नीखट्टू ।
जो लिखा करम-का	मिल-जागा घर वट्टू ॥
क्यों भमम रमावे	क्यों ओढ़े म्निग-काला ।
क्यों पहर कंठ-में	फिरे काठ-की माला ॥
क्यों फुँक-फुँक-के किया	आग-माँह तन काला ।
प्रभु-से मिलणे-का हे	एक पंथ नीराला ॥
गफलत-का परदा	खोल-दे काणे मट्टू ।
जो लिखा करम-का	मिल-जागा घर वट्टू ॥
क्यों जँची आवाज-से	जा-के अलख जगावे ।
ओ सोवे तो फिर	कीण जगाणे पावे ॥
तू बजा-के चिमटा	किस-कु घोर मुनावे ।
ओ घट-घट-की मुनता-हे	वेद न्योही गावे ॥
माँगण-की तर्घाँ	माँग उतणौ-के मट्टू ।
जो लिखा करम-का	मिल-जागा घर वट्टू ॥

जो पावेगा सो	घर बैठे-ही पावेगा ।
दण-वण-के भटके-से	कुछ हाथ नहीं आवेगा ॥
जो सत-की मिहनत	कर-कर-के खावेगा ।
उस-के बेडे-को	अलख पार लँघावेगा ॥
कहे सिस-राम मेरे	लगा ग्यान-का चट्टू ।
जो लिखा करम-का	मिल-जागा घर बट्टू ॥

---

[ No 2 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNAICULAR HINDOSTANI.

DISTRICT MEEBUT

SPECIMEN II.

A FOLK SONG

*(Sis Ram Brahman)*

TRANSLITERATION AND TRANSLATION

Kyō dhakke khata phue bharama ke tattu ?  
*Why pushes eating wanderest thou deluded-having become O pony ?*

Jo lkha karama ka mila jaga ghara battū  
*What written fate of will be got at home sitting*

Kyō sua pe jata bādha ke bādha lai ohundya ?  
*Why head on matted hair tied having bindest thou a top knot ?*

Yhā sēkūō mundā mūda ke mara gaya mundaya  
*Here hundreds head shaved having died ascetics*

Kyō diya kakha mē tumbi kuttaka kundya ?  
*Why was placed as mpst in gourd mace cup ?*

Kyō mūha ke chala lapeta bana gaya Dundya ?  
*Why mouth of fine cloth having wrapped becamest( thou) a Jam ?*

Dila sapha nahī to tuma ho nikhattu  
*Heart clean not then you are worthless*

Jo lkha karama ka mila jaga ghara battū  
*What written fate of will be got at home sitting*

Kyō bhāsama ramawe kyō orhe mriga chhala ?  
*Why asst dost thou put why dost thou wear deer skin ?*

Kyō paharī kantha mē phire katha ki mala ?  
*Why wearing neck on dost thou wander wood of necklace ?*

Kyō phūka phūka ke kya aga māha tina lala ?  
*Why burnt burnt having was made fire in body black ?*

Prabhū se milane ka he eka pantha nrala  
*God with meeting of is one path separate*

Gaphalata ka parādī khola de hane mattu !  
*Negligence of the veil open O one eyed van one !*

Jo lkha karama ka mila jaga ghara battū  
*What written fate of will be got at home sitting*

हृत् उच्यते वाग्येन स गतं त्वं त्वं हा वाग्येन ?  
*If I, hrgl voice with gone having God dost thou awaken?*

० सवे तो धनुः लोत्तं जगन्म पिवे  
*He sleeps then again also to awaken is able?*

तु त्वं ले चमत्तं लोत्तं तु ह्योत्तं सुनवे ?  
*Thou soiled having tongs whom voice art thou causing to learn?*

० श्रुत्तं श्रुत्तं लोत्तं सुत्तं ह्ये बदा न्योत्तं जिवे  
*He heart heart of (voice) learning, etc this even sings*

वाग्मत्तं क्वत्तं त्वं मग्त्तं त्वं लोत्तं मत्तं  
*Asking of the manner ask, be thou woman of O learn one!*

तु ह्ये लोत्तं त्वं लोत्तं त्वं लोत्तं त्वं लोत्तं  
*It is written fate of will be got at home sitting*

तु पवत्तं स श्रुत्तं बह्ये ह्ये पवत्तं  
*It is that thou wilt get that at home sitting even thou wilt get*

बह्ये बह्ये लोत्तं बह्ये लोत्तं लोत्तं ह्ये ह्ये ह्ये वाग्मत्तं  
*Toest forest of wandering from anything land not will come*

जो त्वं लोत्तं लोत्तं लोत्तं लोत्तं लोत्तं लोत्तं  
*It is truth of labor done done having will eat*

उत्तं ले बेत्तं लोत्तं त्वं लोत्तं पवत्तं लोत्तं  
*It is of the gift God across will take one*

कवे सिसा पवत्तं त्वं लोत्तं त्वं लोत्तं त्वं लोत्तं  
*Saith Sis Rim mine become I knowledge of the plaything*

जो ह्ये लोत्तं त्वं लोत्तं त्वं लोत्तं त्वं लोत्तं  
*It is written fate of will be got at home sitting*

In the above the word *battũ* is altered for the sake of rhyme from *battũ*, i.e. *battũ* a Rajasthani form of the conjunctive participle

### FREE TRANSLATION OF THE FOREGOING

Why, thrust here and there, dost thou O house wander about in illusion? That which is written in thy fate will come equally certain to thee though thou sit at home

Why dost thou tie up thy matted hair, why dost thou bind the topknot (of a *faqir*)? In this world have hundreds of shaveling ascetics shaved their heads and died. Why holdest thou under thine arm the ascetic's gourd and mace and cup? Why wrappest thou (an insect strainer of) fine cloth before thy mouth and becomest thou a *Jam*? If the heart be not clean then art thou worthless. That which is written in thy fate will come equally certain to thee though thou sit at home

Why dost thou cover thy body with ashes and why dost thou wear the ascetic's deer skin? Why dost thou wander about with a wooden noose round thy neck? Why dost thou torture thyself and burn thy body black in the fire? There is but one

and one only path for finding the Lord O one eyed Vain One, tear the veil of ignorance from off thy face That which is written in thy fate will come equally certain to thee, though thou sit at home

Why with loud cries dost thou endeavour to awaken the Invisible One ? If He sleeps, then who is there who can awaken Him ? When thou soundest thy tongs, to whom art thou addressing thy cries ? It is the voice of each heart that He hearth, as is sung in the Vedas themselves O thou Vain One, Son of a Barren Woman, ask thou the manner of asking That which is written in thy fate will come equally certain to thee, though thou sit at home

What thou wouldst get, that wilt thou get if thou sit at home Naught will come to thee from wandering through the forests Who eateth the fruit of honest labour, his raft will the Invisible One guide over the ocean of existence Sath Sis-Ram, 'to me hath fallen the (excellent) toy of knowledge That which is written in my fate will come equally certain to me, though I sit at home'

---

[No. 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

VERNACULAR HINDOSTANI

DISTRICT, MEERUT.

SPECIMEN III.

A FOLK-TALE

*(G. R. Dampier, Esq., I.C.S., 1899.)*

एक दिन अकबर बादसा-नें वीरवल-तें पुच्छा ओ वीरवल तू हमें बळ्द-का दूध ला-दे ओर नहीं तेरी खाल कटवाई जागी । वीरवल-कूँ बहोत रंज हुआ ओर हुन्तर आण-के अपने घरूँ पड़-रहा । वीरवल-की लोन्डी-नें अपने मन-में कहा की आज तो मेरा बाप बहोत सोच-में पड़ा-हे । आज के बाणे इस-का के डब हुआ । निब उन-नें अपने बाप-कूँ पुच्छा अरे बाप आज तेरा के डब हे । वीरवल-नें कहा की बेटी कुछ ना हे । फेर लोन्डी-नें पुच्छा की पिता अपने मन-का भेद बताणा चाहये । निब उन-नें कहा की बादसा-नें कहा की के-तो बळ्द-का दूध ला-दे नहीं तभें कील्ह-में पिक्वाजंगा । मेरे-तें कुछ नहीं कहा गया ओर हामी भर-के आया-हँ ओर कुछ राह नहीं पात्ता । लोन्डी-नें कहा की पिता-जी या तो कुछ-भी बात नाँ हे । तुम बेफिकर रहो । वीरवल उठ खड़ा हुआ ॥

खेर निब तड़का हुआ तो उस लोन्डी-नें के काम करा की अपना सब सिंगार करा ओर बहोत अच्छी पुसाक पहार-के ओर कुछ कपड़े हाथ-में ले-के बादसा-के किले-के आगे-कूँ लिक्कड़ जमना-पर गई । बादसा किले-पे चढ-की जमना-की सेल कर-रहे-ये । अकबर-नें देखा की वीरवल-की लोन्डी लत्ते धो-रही-हे । बादसा-नें लोन्डी-तें पुच्छा की ए लोन्डी आज क्यों तड़के-ही-तड़क लत्ते धोवण आई-हे । निब उस लोन्डी-नें कहा की बादसा आज मेरे बाप-के लड़का हुआ-हे । बादसा-नें छोह-में आ-के कहा की अरी लोन्डी भला कही मरदूँ-की भी लोन्डे होते सुणे हँ । लोन्डी-नें कहा की बादसा भला कहीं

बकद-के भी दूध होता सुणा-हे । जिव बादसा-कूँ कुछ बोल नहीं आया और लोन्डी-कूँ कह-दिया की तडकी-ही-तड़क वीरवल-कूँ कचहडी-में भेज-दे ॥ ५

वीरवल तडकी-ही कचहडी-में गया । बादसा-नें पुच्छा की वीरवल लाया बकद-का दूध । वीरवल-नें कहा की बादसा सलामत से तो कल तडकी-ही लोन्डी-की हाथ भेज दिया-था । बादसा-कूँ कुछ बोल न आया ॥





[No 3]

## INDO ARYAN FAMILY.

CENTRAL GROUP

## WESTERN HINDI

VERNA CULAR HINDOSTANI

DISTRICT MEERUT

## SPECIMEN III

## A FOLK TALE

(G R Dampier, Esq, I C S, 1899)

## TRANSLITERATION AND TRANSLATION

Bh	din	Al	'bar	Bad'sa	n̄c	Bu	'bal	tē	puchchha	O	Bu	'bal			
One	day	Al	bar	the	Emperor	by	Bu	bal	to	it	was	asked	O	Bu	bal
tu	hamē	balad	ka	dudh	la	de	or	nāhī	terī	khil	khadhwa	jugi			
thou	to	me	bullock	of	mil	bring	and	not	thy	slit	flayed	shall	go		
Bu	'bal	kū	bahot	rañj	hua	or	huntar	in	ke	ap'ne					
Bu	bal	to	great	anxiety	became	and	therefrom	come	having	his	own				
gharū	pai	raha	Bu	'bal	lī	lonḍī	nē	ap'ne	mān	mē	laha				
in	house	lay	down	Bu	bal	of	daughter	by	her	own	mind	in	it	was	said
hī	aj	to	merī	bap	bahot	soch	mē	pura	he	Aj	he				
it	at	today	indeed	my	father	great	anxiety	in	fallen	is	Today	who			
jane	is	ka	ke	dhab	hua	Jib	un	nē	ap'ne	bap	kū				
knows	this	man	of	what	manner	became	Then	her	by	her	own	father	to		
puchchha	are	bap	aj	terī	he	dhab	he?	Bu	'bal	nē					
it	was	inquired	O	father	today	thy	what	manner	is?	Bu	bal	by			
kaha	hī	betī	kuchh	na	he	Pher	lonḍī	nē							
it	was	said	that	daughter	anything	not	is	Again	the	daughter	by				
puchchha	hī	pita	ap'ne	man	ka	bhed	bitana	chah'ye							
it	was	asked	that	father	thy	own	mind	of	secret	to	slow	is	necessary		
Jib	un	nē	kahrī	hī	Bad'sa	nē	kahrī	lī	he	to					
Then	him	by	it	was	said	that	the	Emperor	by	it	was	said	that	either	
balad	ka	dudh	la	de	nāhī	tajhē	kolhu	mē	pi	'waṅga					
bullock	of	mil	bring	(or)	not	thee	the	mill	in	I	shall	cause	to	be	pressed
Mere	tē	kuchh	nāhī	kaha	gayī	or	hammī	bhar	ke	aya	hū	oi			
Me	by	anything	not	said	went	and	agreed	having	come	I	am	and			
kuchhī	rah	nāhī	patta												
any	way	not	I	(am)	getting										
						Lonḍī	nē	kaha	hī	'pita	jī				
						The	daughter	by	it	was	said	that	father		

ya to kuchh bhī bat nā he Tum be phikar iaho'  
*this and any even thing not is Thou without anxiety, 'emasn'*  
 Birbal uth khāia hua  
*Birbal having arisen standing up became*

Kher jib tar'ka hu to us londi nē ke kam kars, hī  
*Well when dawn became then that gul by what deed was done that*  
 ʔnī sab singar kār or bahot achchhī pusak pahar ke  
*her own all adornment was made and very good dress put on having,*  
 o kuchh kap'ri hath mē le ke Bād'sī ke hile ke ag' kū  
*and some clothes hand into taken having the Emperor of fort of before to*  
 hkr Jam'na par gai B d'sa hile par chadh le  
*coming out the Jamna to went The Emperor the fort on mounted having*  
 Jam'na hī sel l ar rahe the Ak'bar nē dekha lī Birbal hī  
*the Jamna of survey making was Akbar by it was seen that Birbal of*  
 londi latte dho rahi he Bād'sī nē londi tē puchchha  
*the daughter clothes wasing is The Emperor by the gul from it was asked*  
 hī e londi aj k'vō tar'ke hi tarak latte dhowan  
*that O gul today why ve'j early in the morning clothes to wash*  
 a ho' Jib us londi nē kahī hī Bād'sa aj  
*come at thou? Then that daughter by it was said that Emperor today*  
 mre bap ke hr'la hua he Bād'sa nē chhoh mē r l e  
*my father to son has been The Emperor by wrath in come laving*  
 kaha hī arī londi bh'la kahī mar'dū ke bhī londe hote  
*it was said that O gul well ever men to also sons being born*  
 sune hē Londi nē kaha lī Bād'sa bhala kahī b'rd ke  
*heard as e The gul by it was said that Emperor well ever bullocl of*  
 bhī dudh hota suna he? Jib Bād'sa kū kuchh bol nahī ay' Oī  
*also milk being heard is? Then the Emperor to any tall not came And*  
 londi kū lah diy' kī tar'ke hi tarak Birbal kū kachah'ī mē  
*the gul to it was ordered that early in the morning Birbal count into*  
 bhej de'  
*send*

Bir bal tar'ke hi kachah'ī mē gaya Bād'sī nē  
*Birbal early in the morning the count in went The Emperor by*  
 puchchha hī Birbal laya balad la dudh' Bī bal nē  
*it was asked that Birbal brought test (thou) bullocl of milk? Birbal by*  
 laha lī Bād'sa s'ramat mē to hī  
*it was said that Emperor peace (be unto thee) by me indeed yesterday*  
 tar'ke hi londi hē hath bhuj diy' thī Bād'sa lū  
*in the morning the daughter of hand (ly) (it) sent was' The Emperor to*  
 kuchh bol nā ay'  
*any talk not came*

## FREE TRANSLATION OF THE FOREGOING

One day the Emperor Akbar told Bubl to bring him some bullock's milk, 'otherwise, said he, 'I shall have you flayed alive'. Filled with anxiety as to how he was to comply with this order Bubl went home and lay down on his bed. His daughter wondered at his condition and asked him what was the matter. 'Nothing', said he. She persisted in enquiring the secret cause of his evident trouble and at length he said to her: 'the Emperor has ordered me to bring him some bullock's milk, "or else, says he, 'I'll have you squeezed in an oil press. I had no reply to make, and I have come home after having accepted the trial.' Said she: 'Father, this is a matter of very slight importance. Don't worry about it.' So Bubl got up and went about his daily business.

Well, early next morning, what did this girl do but dress herself up in all her ornaments and fine apparel, and carry a lot of soiled clothes down to the bank of the Jamna, where it flowed below the Emperor's fort. The Emperor was taking a walk on the battlements and saw Bubl's daughter washing clothes in the river. 'My girl', said he, 'why have you come out to wash clothes so early in the morning?' 'Your Majesty she replied, 'because my father was brought to bed of a son this morning'. This made the Emperor angry, and he cried, 'you impudent girl, well, upon my word, who ever heard of men having babies?' She answered, 'well, upon my word your Majesty, who ever heard of bullocks giving milk?' The Emperor had no reply to make to this retort, so he simply told her to tell her father to come to court the first thing the next morning.

Early next morning Bubl appeared in court and the Emperor asked him if he had brought the bullock's milk. He replied, 'your Majesty, peace be upon you, I sent it yesterday by my daughter's hand'. The Emperor had no reply to make to this.

---

<sup>1</sup> The procedure of this operation is to put the sufferer in an oil press and squeeze him out of his skin. Hence Bubl's reference to it later on. Bubl as court jester should have made some witty retort and thus got out of the difficulty. His ready tongue failed him on this occasion.

The language of the District of Muzaffarnagar is practically the same as that of Meerut. This will be evident from the following specimens, one of which is a portion of the Parable, while the other is a folk-tale.

[No. 4.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDĪ.

VERNACULAR HINDŪSTĀNĪ.

DISTRICT, MUZAFFARNAGAR.

SPECIMEN I.

एक यादमी-के दो बेटे थे । उन-में-ते छोटे-ने बापू-ते कहा अक बापू जोण-सा हिस्सा माल-में-ते मेरे बाँटे आवे-हे ओह मुझे दे । जिव उस-ने माल उन्हें बाँट दिया छोटे-ने बेटे-ने थोड़े दिन पाछे सब कड़ा कर-के दूर मुलक-में चला गया और वहाँ-सी अपना माल लुचपने-में खो-दिया । जिव जाँ ओह सारा खरब-में आ-लिया जिव उस मुलक-में काल पड़-गिया और ओह भुक्का हो-गिया । जिव-जाँ उस मुलक-में एक साहूकार-के जा लगा । उस-ने अपने खेतों-में सूर चुगावण भेजा । उसे यह चाहणा थी अक जोण-सी छोलकाँ-ने सूर खाँ-हें उन-ते अपना पेट भर-लूँ । वें भी उसे को ने देता । जिव सोधी-में आ-के केहा अक मेरे बापू-के कितने नौकरों-कूँ रोटी मिलें-हें अर में भुक्का मरूँ । में उठ-के अपने बापू धोरे जाऊँगा अर उस-से कहूँगा हे बापू में असमान की अर तेरे हज़ूर-की बड़ी खता करी । इब में इस जोगा नहीं रहा अक तेरा बेटा कुहाजँ । मुझे अपने नौकरों-में-ते एक-की ढाल बना ॥

[ No 4 ]

INDO ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT MUZAFFARNAGAR

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION

Ek yad'mi ke do bette the Un-mē te chhotte ne bappu te  
*One man of two sons were Them in from the younger by the father to*  
 laha ak, bappu jon sa hira mal mē te mere bāte  
*it was said that, father whatever share property in from my in share*  
 awe he oh mujhe de Jib us ne mal unhē bāt diya  
*is coming that to me give' When him by property to them dividing was given*  
 chhotte bette ne thore din pachhe sab kattha kar ke dur  
*the younger son by a few days after all together made living distant*  
 mulak mē chala gaya or whā si ap'na mal luch'pane mē  
*country into it was gone away and there is own property debauchery in*  
 kho diya Jib jā oh sara kharach mē a liya jib us  
*was wasted away When that all expenditure in was brought then it at*  
 mulak mē kal par gaya or oh bhukka ho gaya Jib jā us  
*country in famine fell and he hungry became Then it at*  
 mulak mē ek sahar ke ja laga Us ne  
*country in one is man to going got himself engaged Him by*  
 ap'ne khetō mē sur chugawan bheja Use yah chah'ni ti  
*his own fields in some to feed he was sent To him this desire was*  
 ak jon si chhol'kā ne sur lā hē un te ap'na pet  
*it at whatever husks some are eating it use will my own belly*  
 bhur lū Wē bhī use ko ne deta Jib sodhi mē  
*I may fill Those even to him anyone not used to give Then sense in*  
 a ke leha ak mere bappu ke kit'ne  
*core having it was said (by him) that my father of how many*  
 nauk'ō kū rotta milō hē ar mē bhukka marū Mē uth ke  
*servants to bread is given and I hungry die I arisen living*  
 ap'ne bappu dhore jāuga ar us se kahūga, he bappu mē  
*my own father near will go and him to will say O father, by-me*  
 As'man ki ar tere hajur ki baī khata karī ib mē is  
*Heaven of and thy presence of great sin was done now I this for*

jōgā	nahī	rahā	ak	tērā	bettā	kuhāñ	Mujhē	ap'nē
<i>worthy</i>	<i>not</i>	<i>remained</i>	<i>that</i>	<i>thy</i>	<i>son</i>	<i>I-may-be-called.</i>	<i>Me</i>	<i>thy-own</i>
nauk <sup>1</sup> ō-mē-tē	ek-kī	dihāl	bana	''				
<i>servants-in-from</i>	<i>one-of</i>	<i>like</i>	<i>make</i>	<i>''</i>				

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, MUZAFFARNAGAR

## SPECIMEN II

## A FOLK TALE

एक सकारी छोटे मुँह के वासुन्ध-में थोड़ी मठाई घाल के जगल में बोला बोला घरयाया । एक वन्दर-ने उस ने देख लिया । धीरे गया । मठाई देकली । जिभौ वासुन्ध में हाथ दे दिया और मुट्ठी भर के मठाई काढणी चाही । दूव जाँ लिकडे तो किस ढाल लिकडे । न-तो वर्तन का मुँह चौडा होता हे और न ओह मुट्ठी खोलता हे । न तो ओह लोभ ते हटता न तूँ उसे अकल रस्ता बताती अक मठाई-ने छोड-दे और अपणी जान बचाने । होत्ते होत्ते यह हुआ अक सकारी आ-गया हर वन्दर पकड-लिया । नेठम याही हाल उन लोगों पे हे जो माल के लोभ में पड जात्ते-हे । अखीर में उन्हें बडा सकारी मौत गिरफदार कर के ले जात्ता हे ॥

[No 5]

## INDO-ARYAN FAMILY.

CENTRAL GROUP

## WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT MUZAFFARNAGAR

## SPECIMEN II

## A FOLK TALE

## TRANSLITERATION AND TRANSLATION.

Ek	saharī	chhotto	mūh kē	bassnēh mē	thoī	mathai	ghal lē
<i>One</i>	<i>hunter</i>	<i>small</i>	<i>mouth of</i>	<i>vessel in</i>	<i>some</i>	<i>sweetmeat</i>	<i>put having</i>
jangal mē	bolla bolla	dharīyāyā	Ek	bandar ne	us ne	del hīyā	Dhore
<i>forest in</i>	<i>silently</i>	<i>placed</i>	<i>One</i>	<i>monkey by</i>	<i>that</i>	<i>was seen</i>	<i>Near</i>
gayā	Mathai	dekhhī	Jibhī	bassnēh mē	hath	de dīyā	oi
<i>he went</i>	<i>Sweets</i>	<i>he saw</i>	<i>Then even</i>	<i>vessel in</i>	<i>hand</i>	<i>was put</i>	<i>and</i>
mutthī	bhai kē	mathai	kadh'nī	chahi	Ib jā	lik'īe,	to
<i>fast</i>	<i>filled having</i>	<i>sweets</i>	<i>to take out</i>	<i>desired</i>	<i>Now</i>	<i>it may come out</i>	<i>then</i>
līs	dhal	lik're	Nā to	bartan lī	mūh	chūrā	
<i>what</i>	<i>manner</i>	<i>it may</i>	<i>Not either</i>	<i>vessel of</i>	<i>mouth</i>	<i>wide</i>	
hottā hai,	oi	nā oh	mutthī	l hō'tā he	Nā to	oh	lobh tē
<i>becomes, and</i>	<i>not</i>	<i>he</i>	<i>fast</i>	<i>opening was</i>	<i>Not either</i>	<i>he</i>	<i>avarice from</i>
hat'tā	na tū	use	īlāl	īstā	batatī,	ak	mithai ne
<i>would withdrew</i>	<i>not</i>	<i>oi</i>	<i>to him</i>	<i>wisdom</i>	<i>a way</i>	<i>would tell</i>	<i>that sweets</i>
chīhō dē	or	ap'nī	jan	brāhāc	Hottā hottā		
<i>he may give up</i>	<i>and</i>	<i>his own</i>	<i>life</i>	<i>he may save</i>	<i>Becoming becoming</i>		
yah	huā	ak	saharī	ā gayā	har	bandar	pakar hīyā
<i>this</i>	<i>became</i>	<i>that</i>	<i>the huntsman</i>	<i>arrived,</i>	<i>and</i>	<i>the monkey</i>	<i>was captured</i>
Neṭham	yahī	hal	un	loggō pe	he	jō	mal kē
<i>Exactly this</i>	<i>state</i>	<i>those</i>	<i>people on</i>	<i>is,</i>	<i>who</i>	<i>property of</i>	<i>covetousness in</i>
par jātī hē	Al hīr mē	unhē	bairā	saharī	maut	gīrāph'dar	hai lē
<i>falling are</i>	<i>Last at</i>	<i>them</i>	<i>great</i>	<i>hunter's</i>	<i>death</i>	<i>caught</i>	<i>made having</i>
le jātā he							
<i>takes away</i>							

## FREE TRANSLATION OF THE FOREGOING.

A hunter once put some sweetmeats into a vessel with a narrow mouth, and quietly laid it down in the forest. A monkey saw it and went up to it. He saw the sweet-



inside and at once put his hand in. He took a fistful and tried to pull his hand out. Come out it must but how was it to come out? Neither would the mouth of the vessel become wider, nor would he open his fist. He wouldn't give up his greediness, nor did his wits tell him to give up the sweets and save his life. In process of time the hunter arrived, and caught the monkey.

This is exactly the fate of those people who fall into the pit of covetousness. In the end the Great Huntsman, Death, catches them and takes them away.

---

It is unnecessary to give any example of the Vernacular Hindostani of Saharanpur. It is the same as that exhibited in the preceding specimens. The only peculiarities which I have noted are the use of the word *ho* for 'and,' and the less frequent occurrence of doubled consonants.

Similar remarks apply to the dialect of the Dun proper in Dehra Dun District. In Jaunsar Bawar the language is an altogether different one,—Jaunsari a dialect of Western Pahari. The number of speakers of Vernacular Hindostani in these two districts is—

Saharanpur	970 000
Dehra Dun	90 000

---

## WESTERN ROHILKHAND

To the east of the Upper Doab across the Ganges lies Rohilkhand. The dialect of Eastern Rohilkhand is Bijn Bhakha and will be subsequently dealt with—*vide* pp 312 ff. Western Pohill hand includes the State of Rampur and the two districts of Moridabad and Bijnour. Here the dialect is Hindostani and the Vernacular is much nearer the literary form of that speech than even the dialect of the Upper Doab. In fact the only difference is a slight broadening of the pronunciation by which a final *o* becomes *au* and a final *u* becomes *ai*. I have also noted the occasional use of  $\tilde{u}$  instead of  $\tilde{o}$  as the sign of the Accusative Dative and the common instrumental in  $\tilde{o}$  as in *blu/ṽ* by hunger. In other respects the dialect of Western Rohilkhand does not differ from literary Hindostani. This will be evident from the following extract from the version of the Parable of the Prodigal Son which comes from Bijnour



jo suwari khari kari chhor dete apna pet bhar'ia  
*to/ice/ sicine having eaten used to leave his own belly he used to fill,*  
 aur koi ad'mi usai kuchh nahĩ deta Phir jab us ko sudh  
*and any man to him anything not used to give Again when him to sense*  
 ri tab us ne socha ki mere bap le lahut se  
*came then him by it was thought that my father of many*  
 mihantyaũ ko khane ko hri au wuh bach rah'ia hai aur maĩ  
*labours to eating for is and that saved remains and I*  
 bhukhõ mai tã hũ Maĩ ap'ne bap ke dhore jaũga  
*from hunger dying am I my own father of near will go*

---

## AMBALA

The boundary line between Western Hindi and Panjabi passes through the district of Ambala. *Tahsils* Rupai and Khair in the west of the district speak Panjabi the rest of the district Western Hindi. The frontier between the two languages may be taken as the river Ghaggra.

The east of Ambala is separated from Saharanpur by the river Jamma and the language of the Western Hindi tract of the former district differs very slightly from the vernacular Hindostani of the Upper Doab. It has naturally more of a Panjabi flavour as we go west, and moreover the speech of the lower castes has a stronger tincture of that language than that of the rest of the people.

For instance the language spoken round Dera Bas, near the Ghaggra which is called by its speakers *Pal-i-tal* on the tongue of the country at the foot of the hills has even Panjabi phrases like *us da* of him though on the whole it is distinctly Hindostani. Similarly a folk tale from Chachhruah which is in the State of Kalsi in the extreme east of the district although so near to Saharanpur has the Panjabi form *lagga* for he began. This was because the version was in the language of a Chama grass cutter.

The average Vernacular Hindostani of the Hindi area of Ambala is however on the whole remarkably free from Panjabi influence. This will appear from the two specimens of it which I append viz a portion of a version of the Parable of the Prodigal Son and a statement made in court by an accused person. I further give the folk tale mentioned above which was told at Chachhruah by a Chama.

The district of Ambala includes two portions of the State of Kalsi and it is convenient to consider the number of speakers of Vernacular Hindostani in the three areas together. We must also include some speakers of the same dialect who live in Nizamut Panjaur of the Patiala State which lies close to Ambala city. The number of speakers is as follows —

Ambala proper	506,000
Kalsi (Chachhruah)	40,933
Kalsi (near Dera Bas)	18,933
Patiala (Panjaur)	136,500
<b>TOTAL for Ambala</b>	<b>700,166</b>

In the specimens which illustrate the average dialect of Ambala we may note the influence of Panjabi in the use of *lā* for *and* and *bāḍḍāna* not *bāḷḷāna* to divide and the use of *ni* or *no* to indicate the dative. Amongst other local forms we may note *oi* or *lo* and *pach laia* not *pucl laia* kissed *ma* in *man ni* to me and the employment of an oblique plural in *ā* not *ō* as in *donā ni* to both and several other examples.

[No. 7.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNAKULAR HINDOSTANI

DISTRICT, AMBALA

## SPECIMEN I.

एक आदमी-के दो छोकरे थे। उन-साँ-ते छोटे छोकरे-ने अपने बाप-ते किहा कि मन-नूँ जो हिँव्वा घर-माँ-ते आवे-हे ओह मेरा मन नूँ बाँड-दे। तो बाप-ने दोनों-नूँ बाँड-दिया। थोरे दिनों पिच्छे ओह छोकरा टेर-सारा जमा कर-के परदेस चला-गया। वहाँ उस-ने अपना मारा रुपया लचपन्वाँ-माँ खो बिडा-दिया। ओर जब सारा रुपया बरोबर ही-लिया वहाँ काल पड गया। तो फेर वहाँ तंग होन लगा। ओर एक तकडे-से ज़िमीदार-के नोकर जा लगा। उस ज़िमीदार-ने उस-नों अपने खेतों-माँ सूँवर चगाने भेजा। उस-की जी-माँ थूँ आई कि जिन छोलकाँ-नों सूँवर खायें-हें उन-से अपना पेट भर-लूँ। पर उमे कोई नही दे-था। तो फेर उस-नों अकल आई कि मेरे बाप-के कितने-ही नोकर रोट्टी खायें-हें होर में भूका मरूँ-हँ। अब में अपने बाप-के पास जाऊँगा ओर उस-नों कहूँगा कि मेरे-ते रव-का ओर तेरा कसूर हुआ-हे ओर अब में इम लायक नही हँ कि तेरा बेटा कुहाऊँ। मन नूँ भौ अपने नोकरों-माँ नोकर कर-के राख-ले। फेर ओह वहाँ-ते अपने बाप ओडी चला। होर ओह अजाँ दूर था कि उसे देख-के उस-के बाप-ने तरस आया। दोड की भंफ़ी-पाली ओर उसे पचकारा ॥

[No 7]

## INDO ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, ANBALA

## SPECIMEN I

## TRANSLITERATION AND TRANSLATION

Ek ad'mi ke do chhok'ra the Un mā te chhote chhok'ra ne  
*One man of two sons were Them in from the younger son by*  
 ap ne bap te kiba ki 'man nū jo hīssa ghar mā te ra we he  
*his own father to it was said that me to what share house in from comes*  
 oh meri man nū bīd de To bap ne donā nū bād  
*that mine me to dividing give Then the father by both to dividing*  
 diya Thore dinñ picchhe oh chhol'ra dheī sara  
*(a few) were give A few days after that boy heap all*  
 jama kar ke pu des chala gaya Wahā us ne ap'ni  
*collected made leaving a foreign land (to) went away There I am by his own*  
 sara rupya luchi'p'nyā mā kha khīdī dīya Oī jab sara  
*all rupee debauchery is lost (and) flittered away And when all*  
 rupya barobar ho liya wahi kal par gaya To pher wahā tung  
*money levelled became there famine fell Then again there troubled*  
 hon lagī Oī ek tak'ra se jumīdār ke nokar ja  
*to be he began And one well to do landlord of servant going*  
 lagī Us jumīdār nē us nō ap'ne khetā mā sūwār  
*got himself employed That landlord by him to his own fields in sown*  
 chagane bheja Us ke m mā yū ra ki 'jun chhū'k'ā nō sūwār  
*to feed it was sent His mind in this came that what I us sown*  
 khayē hē un se ap'ni pet lhai fū Pāi use koi nahī  
*are eating those with my own belly I may fill' But to I am anyone not*  
 de tha To pher us nō akār ra ki mere bap ke kit'na hi  
*was giving Then again I to senses came that my father of how many indeed*  
 nokar bōad khayē hē hoi mē bhūka marū hū Ab mē ap'ne  
*servants bread eat and I hungry am dying Now I my own*  
 bap ke pas jāuga oī us nō kahūga ki, 'mere te Rab ka au  
*father of near will go and I will say that, me by God of and*  
 teri kasur huī he Or ab mē is layak nahī hū ki  
*deed of sin has been committed And now I this worthy not am that*

teia beta kahañ Man nũ bhı ap'ne nok'õ mã nokai kai ke  
*thy son I may be called Me also thy own servants among servant making*  
 ı ikh le Phei oh wahã te ap'ne bap oi chala Hoi oh ajõ  
*keep Again he there from his own father towards started And he yet*  
 dur thi hi use dcl h ke us k bap n- tarias aya Dou kã  
*far off was that him seen having his father to compassion came Run having*  
 jhamphi pah oi use pachi'ã  
*embrace was taken and as for him it was missed*





[ No. 8 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDŪSTĀNĪ

DISTRICT, AMBALA

## SPECIMEN II.

मुसम्मात महतावी मेरी घर-वाली-नूँ ताप चोथ्या दो साल-से आता-था । गाल-माँ सत्या नहीं रही-थी । फेर एक-दिन मुसम्मात महतावी घर गशी खा-कर गिर-पड़ी । उस-के गिर-कर चोट लग-गई । हत्या चक्की-का ओर लकड़ि-याँ वहाँ पड़ी थी । में ने मारी नहीं ह । मेरे घर-की ओरत हे । फेर नानक-ने कदावत-से थाने-माँ लिखा-दिया कि लेखू ओर हमारी चाची आपस-में घर-में बोल रहे-हैं । फेर मेरी ओरत-नूँ थाने माँ बुला-लिया । मेरी ओरत-ने कह-दिया कि मन-नूँ मारा नहीं ओर ना छेता-हे । यह मालिक हे में ओरत हँ । फेर हमारा थानेदार साहब-ने चलान कर-दिया ॥

[No 8]

## INDO-ARYAN FAMILY

CENTRAL GROUP.

## WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT AMBALA

## SPECIMEN II

*(Statement in Court of an accused Person)*

## TRANSLITERATION AND TRANSLATION

Musammat Wah'tabī meṇī ghṛ wah-nū tap choṭhya do sal se  
*Musammat Mahtabī my wife to fever quatan two years from*  
 ata thā Gat mā satya nahī iahī thī Pher ek dīn Musammat  
*coming was Body in strength not remaining was Again one day Musammat*  
 Wah'tabī ghaī gaśī kha kar gn paī Us ke gir kar  
*Mahtabī (in) the house swooning eaten having fell down Her of fallen having*  
 chot lag gaī Hattha chaklī ka oī lak hīyā wahā paī thī  
*hurt was caused The handle grinding stone of and fir wood there lying we're*  
 Mē ne maī nahī he Mere ghar hī orat he Phei Nanak ne  
*Me by struck not she is My house of woman she is Again Nanak by*  
 ladawat se thane mā likha diya hī Lekhu oī hamarī  
*enmity from police station in it was got written down that Lel hu and my*  
 chachi apas mē ghaī mē bol iāhe hē Phei merī orat nū  
*aunt each other in house in speaking as e Again my wife to*  
 thane mā bula hīya Meī orat ne kah diya hī man nū mṛa  
*police station in it was called My wife by it was said that 'me to it struck*  
 nahī oī na chhetī he Yah malik he mē orat hū' Phei hamara  
*not, and not it beaten is This lord is I wife am' Again ow*  
 thanedaī sahab ne chalan kar diya  
*the police sergeant sahb by despatch was made*

## FREE TRANSLATION OF THE FOREGOING

My wife Musammat Mahtabī had been suffering from quatan ague for two years, and had become very weak. One day she fell down in a swoon at the house and was hurt by the fall. There was the handle of a grinding mill and some fuel lying there. I did not beat her; she is my wife. It was Nanak who through enmity reported at

the police station that I, Lekhu, and my wife, his aunt, were quarrelling at home. My wife was thereupon sent for to the police station. She stated that no one had beaten her or struck her. That I was her lord and she my wife. The police sergeant then sent us off to court.

The following is a specimen of the dialect of the lower castes of the Ambala district. It is a folk tale told by a Chamrū of Chachhīrūh.

Note the way in which a postposition is added, not to the noun itself, but to an oblique genitive, as in *chamar ke ne*, by a chamār. The dialect is fond of omitting aspirates, as in *bi* for *bhi*, also, *muge* for *mughe* 'to me', *ta* for *tha*, was.

The sign of the case of the agent is *na*, *ne* or *nā*. Both *in na* and *an-na* are used for 'by them'. *Yā* and *jā* both mean 'thus'. *Pan* is 'five'. The influence of Panjabi is shown in present participles like *janda*, knowing, in past participles in *ta*, like *lagga*, began, *dehna*, saw, and in the use of postpositions, such as *nal*, with

[No. 9.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNAICULAR HINDOSTĀNĪ

DISTRICT, AMBALA

## SPECIMEN III.

(DIALECT OF LOWER CASTES)

इक चमार-के-ने अपनी माँ-नूँ किहा अके में अपनी वय्यर-नूँ लियाजँ ।  
 बई मुजे पान सेर खिल्लॉ दे-टे । वस उन-माँ-ते गाअने ते । गाड़ी जा-के  
 देखिआ बाल-माँ डारन लगिआ । खिल्लॉ उड़-गई गाअने रह-गए । वस  
 ओह यूँ कहंदा चलिआ गया अके आवें जाएँ । चिड़ियाँ-मारों-ने छेत-  
 दिया अके म्हारी चिड़ियाँ डार-दी । वस उनें पूछनै लगिआ भई किहर  
 कहँ । उन-नै किहा कि लै-लै-जाओ अर धर-धर-जाओ । वस साहव गाड़ी  
 मर-गिया-था मुरदा । अन-नै छेतिआ कि तू वे-सगन वोलिआ । ऐसी कहो  
 ऐसी कही ना होए । वस ओह नूँ वी कहंदा चलिआ गया । बई ऐसी  
 कही ना होई । बाह उन-नों विआह-वालियाँ-ने छेत-दिया अके यूँ कहो बई  
 ऐसी बोह कही हो । अगो गाँव-माँ लग रही-ती आग । उन-नाँ छेत-दिया  
 कि म्हारे लग-रही आग तू कहे ऐसी सव कही हो । ओह अपने गाँव-माँ  
 चलिआ-गिआ अपनी सास पास । वस साँझ-नूँ उस रताँदा होइ गिया ।  
 रोटी-पर बुलाया रोटी खाने-नूँ । सास चुपकी चुपकी लग्गी उस-पा रोटी  
 पावन । उन-ने उठाइ-के थाली मारी अपनी सास-के माधे-नाल बई कुत्ता  
 लग गिया नाल । रात होई ओह पसाब करन गिया । अपने-के बहाने  
 अपनी सास-के माँजे-पर चढ़-गिया । ओह बोली कौन है । कहन लगिआ  
 तेरी चोट लग्गी रात । में देखन आया । ना बेटे मेरे नाहीं लग्गी । वस  
 ओह कहन लगिआ नूँ-तान नाहीं में जाँदा । मेरे माँजे-पर छोडि-आ  
 तो जानागा । छोडि-आई ॥

[ No 9 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, AMBALA

## SPECIMEN III

(DIALECT OF LOWER CASTES)

## TRANSLITERATION AND TRANSLATION.

Ek	cham u l c ne	ap̄nā	mā nū	l thā	ke	' mī
One	leather wooler by	his own	mother to	it was said	that	' I
ap̄nā	baṅgri nū	liyāū	br̄,	muṅc p̄r̄n	sa	khullā
my own	wife	bring	O you	to me	five	seers
Bas,	un mā te	gaonc	te	G n̄	ṅ ke	del h̄r̄
Enough	them in fr̄om	hard grains	were	For the	going	it-was seen
br̄l m̄	daṅ r̄n	l̄ggā	Khullā	u gn̄	gaonc	
wind in	to be winnowed	began	Parched grains	blew away	hard grains	
r̄h̄ ḡe	Br̄s	oh	ṅū	l ah̄nda	chahr̄-ḡya	al c
remained	Enough	he	thus	saying	went on	that,
ṅāc'	Chiryā m̄ r̄ā n̄	chh̄c̄ d̄yā	al c	' m̄h̄r̄	chiryā	
let them go	But catel is by	he was beaten	that	' ou	birds	
das d̄i'	Bas	unā	puchh̄'nai	l̄ggā,	bh̄r̄	
were caused-to fly away'	Enough	them	to ask	he began	' b̄ other,	
k̄l̄ l̄ ai	l̄ ah̄n̄?	Un n̄	l̄ h̄	l̄,	' l̄ r̄ l̄ ai j̄o,	r̄
how	should I say?	Them by	it was said	that,	' take take go away, and	
d̄h̄r̄ d̄h̄r̄ j̄o	Br̄s	s̄ah̄b,	ḡr̄	mai ḡya ta	mur̄'da	An n̄
put put go	Enough,	or	for the	died gone was	a corpse	Them by
chh̄c̄t̄n̄	k̄,	' t̄	bc̄ s̄r̄ḡr̄n	bol̄h̄,	r̄s̄	l̄ ah̄o
he was beaten	that	' thou	ill omen	spal est	thus	say
na	ho''	Br̄s	oh	ṅū	b̄	l̄ ah̄nda
not	may be''	Enough	he	thus	also	saying
r̄s̄	k̄h̄i n̄	hoi'	Bah	un n̄	b̄h̄ w̄ah̄yā n̄	chh̄c̄ d̄yā
such	anywhere	not	may be'	Afterwards	him	marriage men by
al c,	' ṅū	l̄ ah̄o,	' b̄r̄,	r̄s̄	b̄h̄ l̄ ah̄	ho''
that,	' thus	say,	' O you,	such	many	where es
ḡā-m̄	laḡ r̄h̄ t̄	ig	Un n̄	chh̄c̄-d̄yā	k̄	' m̄h̄r̄
village in	raging was	a-fire	They	th̄ asked	that	' (in) our (village)

lag rhu a, tu k i h e, ' r u s i b k a h i h u ' ' O h a p ' n t  
*singing is a fire, you say "so everything may be"* He is own  
 g'w-nu ch u t i g y i ' i p ' n i s i s p i e B a s, ' i j h n u  
*village into went his own mother-in-law near Enough, evening in*  
 u c r i ' i d r h o i z i v a R o t i - p r u h u l a v i, r o t i k h a n n u  
*to him night blindness I came Instead on I was called, bread eating for*  
 S i s c h u p ' k i c h u p k i l i g z i n s p i r o t i p a w a n  
*The mother in law silently silently began I am near bread to put*  
 U n n e u t h u k e t h i t m u u i p n i s i s k i m i t h e n i d,  
*Ham by raised-having the dish was stirred I is own mother in law of lead on,*  
 h u k u t t i l i z z i v a n i d R i t h o i o h p i s i b k a r a n  
*that a dog is joined with (I am in eating)* I a l t b e c a u s e I c w a t e r t o i n t e  
 g i v a A p ' n e I c h i h a m i p ' n i s i s k i m i j i r  
*went His own piten under I is own mother in law of eat (o) to*  
 c h i r i h z i v i O h h o i ' k a u n h u ' K a h r a n l i g z i v i ' t e r i c h o t  
*he climbed She spoke 'who is?' To say I b gan ' (I y l i s i*  
 l i g z i v i u t M i i d e k h a n u v i ' ' N i h e t t e, m e r  
*was received at night I to see come' 'No son, (on) my body)*  
 n i h u l i g z i v i ' B i s o h k h i m l i g z i v i, ' j u t i m n a h i m i u d r  
*not was received' Enough I c to say I gan ' (I is not I believeing*  
 M e r m i j p r c h h o d i i r u j u n z i v i ' C h h o d u  
*My couch on leaving come then I shall know' Learning she came*

### FREE TRANSLATION OF THE FOREGOING

A cobbler once asked his mother for five sets of punched mule as he wanted to go off to bring home his wife. Among what she gave him were some hard, unprached gruns. As he went along the wind began to winnow his load and blew away the prached grain but left the heavy hard one behind. Not caring a bit, he went along saying, 'let them come let them go,' meaning it was all the same to him.

As he went along saying thus whom should he meet but some bird catcher.

'What's that you're saying?' said they. 'Let them come, let them go' replied he. So they beat him. 'That's not the thing to say to bird-catchers' said they, 'you have let go the birds we caught. I am very sorry,' said he. 'What should I say?' 'Why, you should say "catch plenty of 'em and carry plenty of 'em home," answered they.

Well Sibus, he went along the road saying, 'catch plenty of 'em, and carry plenty of 'em home' when whom should he meet but a funeral procession carrying a corpse to the burning place. 'Catch plenty of 'em and carry plenty of 'em home,' says he. Then the mourner gave him a thrashing for using ill-omened language. 'I'm very sorry,' says he but what should I say?' 'Why, of course,' replied they, 'when you meet a funeral you should say "ah, my the ble of this never happen again".'

So he went along saying, 'ah, may the like of this never happen again,' and, by and by, he met a wedding party. 'Ah, may the like of this never happen again,' says he. So they beat him. 'What *should* I say?' says he. 'Why, of course,' answered they, 'when you meet a wedding you should say, "may this happen over and over again"'

So he went along saying, 'may this happen over and over again,' when he came to a village on fire. So the villagers beat him, because he wanted fires like that everywhere.

At length he got to his mother-in-law's house. Evening came, and he was moon-blind. They called him in to dinner. His mother-in-law put his dinner quietly down before him. He thought she was a dog wanting to share his dinner, so he hit her on the head with his dish.

When night fell he had to get up for a certain purpose, and when he came back clumbled on to his mother-in-law's bed thinking that it was his own. 'Who's there?' said she. Said he, 'I am only come to see if you are still sore from the blow I gave you.' 'Not a bit, my son,' replied she. Then said he, 'I don't believe it. I won't believe it till you get off my bed.' So she got off.

(Here the story ends abruptly. I am not certain that I have given the correct meaning of the last two sentences. It is the best sense I can make of it.)



### BĀNGARŪ, JĀTU OR HARIĀNĪ

This dialect is spoken in the South East Punjab in the country to the north and west of Delhi, on the west of the Jamna. Its habitat is more particularly described in the Introduction (pp 66 ff). It is the Vernacular Hindostani of the Upper Doab much mixed with Pāñjābī and Rājasthānī. A full account of its peculiarities will be found in the description of the Bāngarū of Karnāl which follows. Its most prominent characteristics are the oblique plural of substantives which (as in Dakṣiṇī Hindostānī) follows Pāñjābī and Rājasthānī in ending in *ā* not *e* and the employment of the Rājasthānī verb substantive *si*, I am.

## BĀNGARŪ OF KARNĀL AND PATIALA (NIRWANA).

The Bangaru of Karnāl and of the county round Nūrwana in Patiala resembles in many respects the Vernacular Hindos and of Murāfirnagar on the other side of the river Jamna. On the other hand it has all the typical peculiarities of the mixed dialects of the Eastern Panjāb. It is in this latter point sharply distinguished from the dialect of Ambala which is the same as that of the Upper Doab, with a varying amount of peculiarities borrowed from Pāñjāb. The specimens of Ambala show hardly any of the marks which distinguish Bangaru from the dialect of Murāfirnagar, such for instance, as the employment of *ṣā* to mean 'I am'. The only book describing Bangaru that I have seen is *Jatu, being some grammatical notes and a glossary of the language of the Rohat Jats*, by M<sup>r</sup> E. Joseph, I.C.S. which originally appeared in the Journal and Proceedings of the Asiatic Society of Bengal (N.S.) Vol. VI (1910), pages 693 ff. Free use has been made of this in writing the present account. The following are the main peculiarities of Bangaru which appear in the specimens.

### PRONUNCIATION

The vowel scale is not very definite. Thus we have *lohāi* for *lahaū* 'I may be called', *ṛchya* for *ṛaha* 'remained', *juhāb* for *juhāb* an answer, *bahet* for *bahet* much. The vowel *e* and the diphthong *ai* are freely interchanged. Thus the postposition of the instrumental and dative *ne* is often written *nai* and the postposition of the dative and the ablative is both *te* and *tai*. Similarly the oblique form of the *ḡ* native postposition is both *le* and *lai*. There is the same preference for cerebral *n* and *l* which we have noted in the Upper Doab, as in *ap<sup>n</sup>na*, own, *hona* to be *lal* 'famine', *chalan*, conduct. When *l* is doubled, it is protected from coarctation, as in *chall<sup>n</sup>na*, not *chall<sup>n</sup>na*, to go, *ghall<sup>n</sup>na*, not *ghall<sup>n</sup>na* to send. The sound of *d* is preferred to that of *r*, as in *badā*, not *barā*, great. The specimens, however, give a few instances of *r*, as in *para* 'he fell', *nerē* 'new', and M<sup>r</sup> Joseph gives an example of *r* becoming *l* in *lhala* for *lhara* 'erect'. There is the same tendency as in the Upper Doab to double medial consonants, with shortening of *r* preceding long vowel. When the preceding vowel is *a*, it is not shortened in writing, but is pronounced short, like the *a* in the German 'arran'. Examples of this doubling are *chullya*, 'he went', *ghallya*, 'he sent', *lagge* 'they began', *ṛaggi*, 'pleased', *bhittar*, 'within', *bhul<sup>n</sup>la*, 'hungry', *lall*, 'tomorrow', but *lat*, 'time', with *r* vocal long *a*.

### DECLENSION.

Nouns are declined much as in ordinary Hindostani, except that the oblique plural ends in *ā*, not *ō*. We have noted a few sporadic cases of this in the Upper Doab,

and some more in Ambili. Here as in Dakhni Hindostani, Punjabi and Rajasthan it is the rule. The following are examples of the declension of substantive —

Nom	Acc	Gen	Loc
q̄lorā n̄lorā			
b̄ll̄ n̄f̄ll̄ r̄	l̄ u		l̄
l̄ n̄d̄v̄	l̄		
l̄ n̄f̄ld̄			l̄ u
r̄ d̄n̄r̄ n̄ r̄ n̄	l̄ r̄		l̄
b̄r̄ar̄ n̄ ȳ r̄	l̄ r̄	l̄ r̄ r̄	l̄ u
eḷḹ l̄ aḷḹ	l̄	l̄	l̄
l̄ aḷḹ r̄ n̄ r̄ eḷḹ r̄ n̄	l̄ r̄	l̄ r̄ r̄	l̄

The postpositions are employed rather infrequently. In several instances the same postposition is used for more than one case. The genitive takes *ke* as in ordinary Hindostani. Its masculine oblique form is *le* or *lai*. *De* or *nai* is used not only for the case of the Agent, but also to indicate the dative and the accusative corresponding to the Hindostani *ko*, thus *pari de ne* to a foreign country. *Te*, *le*, or *lai* is properly the sign of the ablative as in Hindostani, but is also used for the dative and the accusative, as in *mai ne ch̄lor̄ te man̄ȳ*, I struck the box. 'In' is *in̄* or *man̄*. *Kam̄ le* is given as a sign of the ablative. A good example of the twofold meaning of *le*, *te*, or *lai* is in the sentence *un̄ rop̄ayā le r̄s̄ le le lo* take those rup̄as from him. *Sid̄* forms are instrumental, as *jan̄ai ȳḹ sid̄*, (bind) with rope.

The Pronouns show several peculiar forms. The first two personal pronouns are—

	I	Thou
Sing Nom	<i>mai</i>	<i>ll̄ḹ, ll̄ḹ, taḷḹ</i>
Gen	<i>maiā, maiu</i>	<i>leiā, laiā</i>
Agent	<i>mai ne man̄ne, man̄nai</i>	<i>lai ne, tanni, tannai</i>
Dat	<i>man̄ne, man̄nai</i>	<i>tannu, tannai</i>
Plur Nom	<i>ham̄ ham̄ḹ</i>	<i>tham̄, tam̄ḹ</i>
Gen	<i>m̄hāu</i>	<i>thāu</i>
Agent	<i>m̄hā ne, nai</i>	<i>thū ne, -nai</i>
Dat	<i>m̄hā ne, nai</i>	<i>thū-ne, -nai</i>

The Demonstrative pronouns are *yaḷḹ, yoh, un*, this, nom fem *yah*, sing obl *is*, nom plur *ye, yaḷḹ*, obl *in̄ aḷḹ, oh*, he, that, nom fem *caḷḹ*, sing obl *is*, plur *caḷḹ, oh*, obl *un̄*. The relative pronoun is *jo*: *jaun* obl sing *jis*. The interrogative pronouns are *laun*, who? obl sing *lis*, and *le* or *lai*, what? *Id̄* is 'now'



The usual negative is *nai* When the verb is in the first person we have also *na*, as in *mai na jani* I do not know With the Imperative *et* or *mat-n* is used, as in *mat-na chahi*, do not (Mr Joseph)

## VOCABULARY

Several peculiar words are used I have noted the following in the specimens Many of them are borrowed from Panjabi

<i>ab na</i> , bud	<i>janan</i> to eat
<i>ai</i> conj, that = <i>ti</i>	<i>janai</i> l, a rop bdd r
<i>ai</i> , and	<i>javai</i> <i>javai</i> where -
<i>ai ai</i> , <i>ai</i> here	<i>Jan</i> the car
<i>as ni</i> , a son-in law	<i>Ilvan</i> to stand up
<i>bablu</i> or <i>lappu</i> , a father	<i>Il</i> s a wish desire
<i>laia</i> , to sit	<i>Il li</i> ( <i>il li</i> <i>il to</i> ) for, ( <i>il</i> <i>star'ee</i> ) entertainment hosp
<i>la'</i> to summon, call	tility
<i>lila</i> , to divert	<i>Il li</i> a vs
<i>laig</i> , like a mblin	<i>Il li</i> in wrong doing
<i>lavan</i> to enter	<i>li li</i> , the l' c'
<i>lavi</i> a woman a wife	<i>li ga</i> to l in
<i>li'ken</i> to visit	<i>li se</i> a effect over
<i>li ja</i> to run	<i>li</i> non
<i>liuli</i> honey	<i>li d j</i> a b ( <i>li d j</i> ) d in a thing
<i>blundi</i> b'd	( <i>li</i> <i>ern</i> the infinitive )
<i>bibi</i> a sister	<i>manji</i> <i>tyle</i>
<i>bhajan</i> to worship	<i>na'</i> the nos
<i>bu in Javan</i> to do trade	<i>ti ti</i> a vart' = <i>ti</i> :
<i>cl han</i> to go	<i>cl</i> , a vart' a benefit
<i>ch'cl</i> or <i>cl'ail</i> , cool	<i>p n u</i> = <i>j</i> s
<i>cl'wat</i> a box	<i>gall</i> a sheet a shawl
<i>cl'um</i> flour	<i>gapp'</i> a sheet, a handkerchief
<i>dand</i> a tooth	<i>s ll</i> true
<i>dhari</i> , new	<i>sun</i> a old
<i>dhur</i> the buck	<i>smine</i> , a forest, jungle
<i>dhur</i> , distance	<i>tarai</i> waste
<i>dhabi</i> , a friend	<i>thi'wan</i> to be got = Hindi <i>hat'</i>
<i>dlund</i> , a cow	<i>au</i>
<i>dlund</i> , a house	<i>ti'au</i> to go
<i>gail</i> , with	<i>tabar</i> a child
<i>gagan</i> , m'at'ca, a'f'ru	<i>talla</i> service
<i>hal</i> , a shop	<i>ujai</i> <i>ni</i> there
<i>ib</i> , <i>ibbi</i> , <i>ibbar</i> now	<i>var</i> , delay
<i>jai gal</i> a son	
<i>jib</i> , then, also when	

The following specimen comes from Kurnal It was originally written in the Persian character, which does not show the cecebral *n* and *l* These were shown in the transliteration which accompanied the copy in the Persian character I have transcribed it into the Nagari character, which is more appropriate I also give a transcription in the Roman character An interlinear translation is unnecessary

[ No 1 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BANGARU

DISTRICT, KARNAL

एक माणस कै दो छोरे थे । उन-में-तै छोटे छोरे-ने वापू-तै कच्चा अक वापू हो धन-का जोग-सा हिस्सा मेरे वॉडे आवे सै मन्ने टे-दे । तौ उस ने धन उन्हें वॉड-दिया । अर थोडे दिनाँ पाछै छोटा छोरा सब कुछ कट्टा कर-कै परदेस-ने चाल-गया अर उडै अपना धन खाँटे चक्क-में खी-दिया । अर जद सारा खी-खिँडा-दिया उस देस-में वडा काक पडा अर औह कगाक हो-गया । फेर एक साहकार-कै नौकर लाग-गया । उस-ने अपने खिताँ-में सूर चरावण धारया । अर उस-ने चाहणा थी अक इन कौलकों-से जोग स्थॉ-ने सूर खार्वे सै अपना पेट भर-ले अक उस-ने कोई नाही दे-या । फेर उस-ने सोधी-में आण-के कच्चा मेरे वापू-के कितने कमेरे पेट भर खार्वे-सै अर में भुक्का मरूँ सँ । अर मैं उठ-कै अपने वापू धीरे चारया जाँगा अर उस-तै कहाँगा अक वापू भगवान-का अर तेरा खोट करा-सै अर इव इस जोगा नाही सँ अक मैं तेरा छोरा कोहाजँ । मन्ने अपने मिहनतियाँ बरगा बणा-ले । तौ उठ-कै अपने वापू धीरे गया अर औह ड्रव्यै टर था अक उस-ने देख-कै उस-की वापू ने दया आई भाज-कै गक ला-लिया अर वोहत चुब्या । छोरे-ने वापू-तै कच्चा वापू मन्ने भगवान-का अर तेरा खोट करा-सै अर इस जोगा नाही अक तेरा छोरा कोहाजँ । वापू-ने अपने नौकराँ-तै कच्चा अक सुधरे-तै सुधरे लत्ते काठ ल्याओ अर उस-ने परहाओ अर उस-की छाथ-में गूँठी अर पाछाँ-में जोडा पर हाओ अर हम खार्वे अर खुसी मगावें अक मेरा छोरा मर-गया-था इव जौ-गया अर खीया-गया-था इव पा-गया । तौ फेर वें राज्जी होण लागे ॥

उस-का बडा छोरा खेत-में था । जट औड़ घर-के नेडे आया गावण अर  
 बजावण-की बाज सुणी । तो एक नोकर-ने बुला-के पछा यौँ की सं । उस-ने  
 उस-ते कछ्छा अक तेरा भाई आ-रोगा-में अर तेरे बापू-ने इस-को बडी गान्तर  
 करी इस खान्तर अक उस-ने प्रपछा पाया । उस ने छो-मँ गाण-के नागी चाछा  
 अक भित्तर जावे । तो उस-के बापू-ने बाहर आण-के उसे मगाया । उस-ने  
 जुवाव दिया देग मँ तेरे धारे इतने वरसाँ-त तेरी टग कर-सुँ अर कधी  
 तेरे हुकुम विनाँ नारी चाग्रा पर तन्ने कधी मन्ने बकरी-ता पञ्चा नारी दिया  
 एक अरणे यारों गेल सुसी मगाऊँ । पर जट यू तेरा छोरा प्राया जिम-ने  
 तेरा धन कंचग्रा-म उडाय़ा तन्ने उस-को बडी गान्तर करी । उस-ने कछ्छा  
 अक रे छोरे तोँ मेरे धोरे धुर-त मेँ गर जो कुछ मेरा मेँ थोरी तेरा सं । पर  
 सुसी मगाणा अर राज्जी रोगा चाणिये था अक यू तेरा भाई मर-गया-था सो  
 इव जी-गया-से अर खोया-गया-था इव पा-गया ॥

---

[ No 1 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BANGARU

DISTRICT KARNAL

## TRANSLITERATION

Lk manas kai do chhoic the Un maĩ tũ chhotte ne bappu tai lahya ak bappu ho dhan ka jaun sa hĩsĩ meic bĩde ruc sai manna de de Tau us ne dhan unhoĩ bĩd diyũ Aĩ tĩ oĩc dĩa p chhĩrĩ chhotta chhoĩrĩ sab kuchh lĩtthĩ kũ le pai des ne chall gĩrĩ aĩ uraĩ (*there*) ap na dhĩrĩ khote chalan maĩ kũo dĩa Aĩ jĩd sara kũo lĩhĩdĩ diyũ us des maĩ bĩrĩ lĩ al pĩra ar aũh lĩngĩrĩ ho gaya Phĩr cĩk sũhukĩ kũo naukkũ lĩg gaya Us ne rĩp ne lĩhetĩ mĩĩ sũ chĩawĩn ghallyĩ Aĩ us ne chahĩrĩ thĩ (*there was a wish to l m*) al m chholl lĩĩ sc jaun syĩĩ ne sur lĩ hĩwĩ saĩ rĩna pet bhũ le al us ne lĩ oĩ nahĩ dũ thĩ Phĩcũ us ne sodhĩ maĩ rĩn lĩ rĩ kahĩrĩ mere bappu kũo kĩne kũmũc pũt-bhũrĩ lĩ hĩwĩ rĩĩ rĩ maĩ bhul kũ maũ sũ Aĩ maĩ uthĩ kũ ap ne b ppu dhote cĩ allĩa jũgũ aĩ us tũ lĩ ahĩgũ al b ppu Bhag wan l aĩ tũ lĩ hot lĩ aĩ sũ aĩ ib is jogga nahĩ sũ ak maĩ terĩ chhota l oħũ Mĩrĩnũ rĩne mĩhĩnĩyĩ bĩrĩ gũ (*l/o*) bana le Tũ uthĩ lĩ aĩ ap ne bappu dhote gaya ar aũh ĩbbai (*o o*) dũr thĩ al us ne dũkhĩ kũ us le b ppu ne daya rĩ bhaj lĩ aĩ gĩrĩ lĩ hĩyũ rĩ bohĩt chũmbũ Chhote ne bappu tũ kahĩyũ bĩppu manũc Bhag wan kũ rĩ terĩ khote lĩ aĩ sũ aĩ is joggĩ nahĩ al terĩ chhota kũhĩ Bappu ne rĩp ne naukĩĩ tũ kahĩyũ rĩ sũthĩre tũ sũthĩre latte lĩ dhĩ lyũo aĩ us ne par hũo aĩ us lĩe hath mĩĩ gũthĩ ar pahĩyũ mĩĩ jora pũrĩhũo, aĩ hĩm kũhĩũ aĩ khũsũ mĩrĩnũũ al merũ chhota mũrĩ gaya thĩ ib jũ gaya, aĩ lĩ hũyũ gĩyũ thĩ ib pũ gĩyũ Tau phĩr wĩf rĩjũ bon lĩggũ

Us lĩ a bada cĩ hũoĩ khĩt maĩ thĩ Jĩd uĩ ghĩr kũ ne rĩe aĩyũ gawĩrĩn aĩ bajawĩn kũ wĩj sũmĩ Lau cĩ nũul rĩ ne bũla lĩ aĩ pũchĩrĩ yũũh lĩc saĩ? Us ne us tũ kahĩyũ rĩ terĩ bhĩa a rehyũ saĩ rĩ terĩ bĩrĩ pũ ne is kũ badĩ khĩttar kũo is khĩttar rĩ us ne (*l o*) achĩhĩa pũyũ Us ne chhũ maĩ nĩ lĩ nahĩ chahĩyũ ak bhĩttũ jũwũ Tau us lĩe bappu ne bhĩnũ nĩ kũ usũ mũnũyũ Us ne jũbĩb dĩa dũkhĩ maĩ terĩ dhore rĩne bĩrĩĩ tũ terĩ tahĩrĩ lĩ aũĩ sũ ar lĩ adhĩ terĩ hũl um bĩnũ rĩhĩĩ challyĩ pũ tũnne kadhĩ mũrĩnne bal rĩ kũ bũchĩbũ nahĩĩ dĩa rĩ ap ne yũĩĩ gũl (*with*) lĩ hũsũ mũrĩũ Aĩ jĩd rĩ tũ chhota aĩyũ jũs ne terũ dhan lĩ anohĩyũ maĩ udayũ tũnne us lĩ bĩdũ khũĩtũ kũo Us ne lĩhĩyũ al lĩe chhote tũĩ meĩo dhote dhũ tũ (*from long*) sũ aĩ jũ kuchh meĩo saĩ aũhĩ terĩ saĩ Pũ lĩ hũsũ manũrĩ aĩ jũ hũnũ chahũyũ thĩ rĩ yũ terĩ bhũ mũĩ gaya thĩ so ĩb jũ gaya saĩ rĩ khoyũ gayũ thĩ ĩb pũ gaya



### BĀNGARŪ (JĀTŪ)

The Bangarū of Rohtak which is locally called Jatū or the language of the Jats is practically the same as that of the foregoing specimen. The only point to notice is that the letter *y* is not used in the past participle of verbs. Thus *la'ā* not *la'ya*. We may also note the idiomatic use of the oblique form of the genitive as an oblique base in *me'e se* from me.

As a specimen I give a short story illustrating the reputed avarice of the people of the Ahir (or as they are locally called Hū) caste. An Ahir has promised to give his son-in-law whatever he asks for. When the son-in-law asks for a very petty present the Ahir invents all kinds of excuses to get off giving it.

It is printed as received in the Persian character. It may also be taken as a specimen of the Jatū of Delhi.

[No 2 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BANGARU (JATU)

DISTRICT ROHTAK

ایک ہدر مادہ پڑا ہوا - اوس کا اسنا بندرا لیں آنا - حس دن  
 اوس کا اسنا آنا اوس دن ٹک ٹک اوس کو حدں نہی - ہدر اپنی  
 نہای سے بولا - اک نہہ چھوڑے کون سے - اوس کا نہای بولا - اک  
 مہار اوسا سے - ہدر ے کہا - اک کون سا اسنا سے - وہ بولا - حنکلی  
 ے گھر والا سے - ہدر ہی کہا اک چوندھری آج ندی آئی سے مدری  
 چن ہوی سے نو مدری سے کچھ مانگ - ہدر کا حمای بولا - اک  
 چوندھری میں مانگوگا - جو ناہ دنگا - ہدر بولا - ناہ کنوں دونگا -  
 پیری آے سے مدری اوب ہوی سے - جو مانگنا سو دونگا - ہدر کا  
 حمای بولا - اک وہ حوسنگڑ حلی ندی دھری سے - واہ دندے - ہدر  
 بولا - اک ناہ حنلے ناہن دونگا - ناہ حلی دن پنڈھی سے دھری  
 سے - مدری کا حکملا ے ہانہہ کی - حس منں پوری گدل چھلے -  
 مدری کالھی کی کور - حس پر دن دن ناہ نگڑ لئے - کدوکر دندوں \*

[ No 2 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

BANGARU (JATU)

DISTRICT, ROHTAK

## TRANSLITERATION AND TRANSLATION.

Ek hir mādr̥ p̥ar̥ thā Us k̥r̥ as̥na bera l̥n aya  
*A His, siel fallen was Him of son in law to visit came*  
 Jis din us k̥r̥ as̥na ay̥ us din tuk tuk us k̥o  
*On what day him of the son in law came on that day somewhat him to*  
 ch̥ar̥n th̥n Hir̥ ṛ̥p̥ne bh̥r̥u s̥o bol̥a ak̥, ' ṛ̥oh ch̥hor̥ k̥r̥un  
*ṛ̥etef was The His his own b̥rother to said that, 'tis youth who*  
 s̥r̥?' Us k̥r̥ bh̥u bol̥a ṛ̥, 'mh̥r̥a as̥na s̥aī' Hir̥ ne  
*is? Him of brother said that, 'our son in law it is' The His by*  
 kah̥r̥ ṛ̥, 'k̥r̥un s̥a s̥r̥r̥ s̥r̥?' Oh bol̥a 'J̥r̥kah̥  
*it was said that, which son in law is it? He said, Jailah̥*  
 k̥e(not k̥r̥) ghar̥ w̥l̥a s̥aī' H̥u n̥c k̥r̥h̥a ṛ̥, 'Ch̥r̥udh̥r̥i,  
*of house holder it is' The His by it was said that Chaudhri*  
 aṛ̥ t̥eic ane s̥u m̥c̥l̥i ch̥ar̥n h̥u s̥aī Tu m̥c̥r̥ s̥o l̥uchh  
*today thy coming from my ṛ̥etef become is Thou my from something*  
 māḡ' H̥u k̥r̥ j̥amaī bol̥a ṛ̥, 'Ch̥r̥udh̥r̥i, m̥r̥i m̥iḡūga  
*ask' The His of son in law said that, 'Chaudhri, I shall ask,*  
 tu nah dega Hir̥ bol̥a 'n̥h̥ l̥ ṛ̥ū d̥ūga? Tere  
*thou not wilt give' The His said, 'not why shall I-give? Thy*  
 ane se m̥eī ot h̥u s̥aī Jo māḡga s̥o d̥ūga  
*coming from my benefit become is What thou shalt ask that I shall give'*  
 Hir̥ k̥r̥ j̥amaī bol̥a ak̥, 'oh ch̥r̥u s̥iḡr̥ j̥eh̥ t̥r̥i  
*The His of son in law said that, 'that four pronged corn take thine*  
 dh̥ar̥i s̥aī, wah de de' H̥u bol̥a ṛ̥, ṛ̥ah̥ j̥h̥ n̥r̥h̥i  
*lept is that give away' The His said that, 'this corn take not*  
 d̥ūga Yah̥ j̥eh̥ t̥n p̥d̥h̥ se dh̥r̥r̥ s̥r̥ M̥eī  
*I shall give This corn take thee generations from lept is My*  
 k̥aka, H̥ukam̥l̥a k̥e hath̥ k̥r̥ J̥is m̥ē pur̥i gail ch̥hala M̥eī  
*father, Hukamla of hand of Which in joint with a ring My*  
 k̥ l̥je k̥r̥ kor J̥is p̥aī t̥n t̥n b̥yāh̥ b̥yār̥ h̥ye  
*lover of piece Which on thee three marriages spoilt were taken*  
 Kyu kar de d̥ū?'  
*How am I-to give away?'*

## FREE TRANSLATION OF THE FOREGOING.

There was a certain Ahir who had fallen sick. His son-in-law came to visit him. It happened that he was a little better on the day that the son-in-law came. He asked his brother who the young fellow was. 'Our son-in-law,' was the reply. 'Which son-in-law?' 'Jaikah's husband.' Then said the Ahir to his son-in-law, 'Sir, today I feel better, and it is owing to your coming. You must ask me for a present.' The son-in-law replied, 'Sir, if I do ask, you won't give.' Said the Ahir, 'why should I not give? It is your coming here which has done me so much good. Ask what you like, and I'll give it you.' Then said the son-in-law, 'give me that four pronged corn rake, which you have.' Said the Ahir, 'that corn rake is just what I can't give you. I've had it in my family for three generations, and it is the one which my poor old father, Hukamla, used to work with. Besides it has rings on its joints. It's a regular bit of my heart, so it is. I have broken off three marriages rather than part with it, when it was asked for as part of the dowry. How on earth can I give it?'

---

### BĀNGARŪ (HARIĀNĪ)

As a specimen of what is called HĀRIĀNĪ, I give the following excellent folktale from the Jind Tahsil of the Jind State. The language is the same as in the other specimens. We may, however, note the following cases of exceptional pronunciation. *Kāh'na*, to say has for its infinitive *Ḥāh'na* almost pronounced *Ḥāh'n*. Its causal is *Ḥāh'na* to cause to say. *Māṭ'gan* is for *māṭ'na*, to ask, beg. In *Ḥālan* to summon *ḥ* or *o* has become *a*.

The verb *ḥāhan* to remain is much contracted. Thus we have *ḥe the* for *ḥale the* and *rḥya* for *raḥya* (standard Hindi *ḥāha*).

The verbs *den*, to give, and *len* to take, prefer the vowel *i* to the vowel *e* in conjugation. Thus we have *dīṅga*, I (masc) will give, *dīṅi*, I (fem) will give.

[ No 3 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI.

BANGARU (HARIANI).

STATE, JIND (TAHSIL, JIND)

एक वाहण या अर एक वाहणी थी । वाहण चून मैंग-कै लि-आया करदा । वाहणी कैहण लागी इस नगरी-में राजा भोज सै । यू सलोक कौहा-कै वाहणी-नै एक टका सिञ्चिने-का दे-सै । इस राजा-कै तौ भी जा-कै कइ-दे । वाहण कैहण लाग्या में सलोक नौ जाणदा । वाहणी कैहण लागी सलोक तन्नै में सिख्या-दींगी । फेर उन वाहणी-नै सलोक सिख्या-दिया अक पैसा गाँठ-में ।

राजा भोज-नै सै रोपया उस-नै निआम-के दे-दिया । वाहण तो अपने घरों चाह्या-आया ॥

राजा भोज एक खूर्जी रोपया-की भर-कै सेल-में चाहण-पड़ा । चाह्या चाह्या अपनी सुसराड़ विग-गिया । राजा भोज-नै एक ल्हवाई-की हाट-पर डेरा कर-दिया । ल्हवाई-नै उस-की खातर कर-दे वार हो-गई । ल्हवाई रोज-की रोज राजा भोज-की रानी-की महल-में जाया करदा । ल्हवाई रानी खातर लाडू ले-जाया करदा । उ दन तवल-में औह लाडू भूल-गया । ल्हवाई जद कमन्द-पर चढण लाग्या राजा भोज-नै थापी अक तैं भी देख तो के गियान सै । राजा-की छोहरी कैहण लागी लाडू लि-आया । ल्हवाई कैहण लाग्या लाडू भूल-आया । राजा-की बेटी ले-कै कोरड़ा ल्हवाई-नै पिटण मंद-गई । राजा भोज-की पछे-में चार लाडू बंध रे-थे । राजा भोज-नै औह साफ़ा भरोखि-में बग-कै मारा । राजा-की बेटी कैहण लागी यह लाडू कड़े लाडू आए । ल्हवाई कैहण लाग्या लाडू राम-नै दिए सैं । फेर वाह राजा-की बेटी लाडू खाण लागी अर कैहण लागी ल्हवाई ईसी लाडू में अपने सासरे-में बिआह ले-गई जूहीं खाए-थे । तेरे को बटेज आ रूहा-सै । ल्हवाई कैहण लाग्या एक बटेज मेरे घोड़े-आला आ रूहा-सै । वाह राजा-की बेटी कैहण लागी तन्नै चार सै रोपया दींगी उस बटेज-नै मरवा-दे ॥

लडवाई उतर-कै चार जाल्लाहॉ-नै बला-कै लि-आया अक भाई चार सै रोपया लेओ । इस बटेऊ-नै स्मरणे-में जा-कै मार-देओ । चार जाल्लाहॉ-नै औह राज्जा भोज पकड़-लिया । राज्जा भोज कैहण लाग्या भाई तम मेरा के करोगे । जाल्लाह वीछे हमें तन्नै जी-तै मारंगे । राज्जा पुच्छण लाग्या जी-तै मारे तन्नै के थियावैगा । जाल्लाह वीछे भाई चार सै रोपया थियावेंगे । राज्जा बोह्या भाई तम-नै रोपया पान सै दिअंगा जी-तै ना मारो । धरे शहर-में जिअंदा नाही बडूंगा । उन्हां-नै पान सै रोपया ले-के औह राज्जा छोड़-दिया ॥

राज्जा भोज-कै वाहण-वाला सलोक सात आ-गिया अक पैसा गाँठ-में था जो जी बच-गया ॥

---





thappi <i>it was determined</i>	ak <i>that,</i>	trī <i>'thou</i>	bhī <i>also</i>	dukh <i>see</i>	to <i>indeed</i>	ke <i>what</i>	gyan <i>matter</i>	sa' <i>is'</i>
Rajja ki <i>The King of</i>	chihohri <i>daughter</i>	kah'n <i>to say</i>	laggi <i>began,</i>	laddu <i>'cates</i>	laddu <i>hadst thou brought?'</i>		li aya? <i>'</i>	
Lhawai <i>The confectioner</i>	kah'n <i>to say</i>	laggi <i>began,</i>	laddu <i>'cates</i>	bhul va' <i>(I) forgot'</i>	Rajja ki <i>The King of</i>	laddu <i>daughter</i>		betti <i>daughter</i>
lo kai <i>taken having</i>	korai <i>a whip</i>	lhawai nai <i>the confectioner</i>	pitrin <i>to beat</i>	mandari <i>became engaged</i>	Rajja <i>King</i>			
Bhoj ke <i>Bhoj of</i>	pill maī <i>cloth in</i>	chir <i>four</i>	laddu <i>cates</i>	bandh <i>tied up</i>	re the <i>where</i>	Rajja <i>King</i>	Bhoj <i>Bhoj by</i>	uh <i>that</i>
sappa <i>handkerchief</i>	jhanokhi <i>window in</i>	marī <i>thi own</i>	laggi <i>having</i>	marā <i>was stuck</i>	Rajja ki <i>The King of</i>	laddu <i>daughter</i>		betti <i>daughter</i>
kah'n <i>to say</i>	laggi <i>began,</i>	'jih <i>these</i>	laddu <i>cates</i>	karai la <i>where from</i>	ka? <i>came?'</i>	Lhawai <i>The confectioner</i>		
kah'n <i>to say</i>	laggi <i>began</i>	laddu <i>cates</i>	Rim nai <i>God by</i>	du <i>given</i>	arī <i>are'</i>	Phar <i>Then</i>	wah <i>that</i>	laddu <i>King of</i>
betti <i>daughter</i>	laddu <i>the cates</i>	khan <i>to eat</i>	laggi <i>began</i>	ar <i>and</i>	kah'n <i>to say</i>	laggi <i>began</i>	'lhawai <i>'confectioner,</i>	uh <i>such</i>
laddu <i>cates</i>	marī <i>I</i>	apno <i>my own</i>	as'it marī <i>father in law's</i>	louse in <i>house in</i>	bih <i>(on) marriage</i>	ke <i>was taken away,</i>		
jūhī <i>then</i>	khic <i>eaten were</i>	the <i>Thy</i>	(house in) <i>any</i>	wayfai <i>wayfai</i>	laing <i>having come</i>	remai <i>remaining is?'</i>		
Lhawai <i>The confectioner</i>	kah'n <i>to say</i>	laggi <i>began,</i>	'ek <i>one</i>	wayfai <i>wayfai</i>	in my <i>in my (house)</i>	ghore <i>horse owner</i>		
la <i>having come</i>	remai <i>remaining is?'</i>	Wah <i>That</i>	Rajja ki <i>King of</i>	betti <i>daughter</i>	kah'n <i>to say</i>	laggi <i>began,</i>	'tanna <i>'to thee</i>	
char <i>four</i>	ru <i>hundred</i>	ropaya <i>rupees</i>	diḡi <i>I will give,</i>	us <i>that</i>	wayfai <i>wayfai</i>	get <i>get killed'</i>		
Lhawai <i>The confectioner</i>		utai <i>descended</i>	laing <i>having</i>	four <i>four</i>	executioner <i>executioners</i>	called <i>called</i>		
li aya <i>brought</i>	ak <i>that</i>	bhū <i>brothers,</i>	cha <i>four</i>	hundred <i>hundred</i>	ropaya <i>rupees</i>	la <i>take</i>	Is <i>This</i>	batu <i>wayfai</i>
smene <i>forest in</i>	marī <i>gone</i>	laing <i>having</i>	mai <i>slay</i>	duco' <i>duco'</i>	Char <i>Four</i>	executioner <i>executioners</i>	by <i>by</i>	uh <i>that</i>
paḥar <i>was set</i>	liya <i>ed</i>	Rajja <i>King</i>	Bhoj <i>Bhoj</i>	lah'n <i>to say</i>	laggi <i>began,</i>	'bhū <i>'brothers</i>	tu <i>you</i>	me <i>of me</i>
karoge? <i>will do?'</i>	Jalladd <i>Executioners</i>	bolle <i>said</i>	hamē <i>we</i>	tannari <i>thee</i>	ti <i>life from</i>	mai <i>will I'll'</i>	Rajja <i>King</i>	
puchehan <i>to ask</i>	laggi <i>began</i>	ti <i>life from</i>	mai <i>by killing</i>	tanna <i>to thee</i>	ke <i>what</i>	thi <i>will be gained?'</i>		

Jalladd <i>Executioners</i>	bolle, <i>said</i>	bhai, <i>'brother,</i>	chai <i>four</i>	sai <i>hundred</i>	ropaya <i>rupees</i>	thiyawaige' <i>will be gained'</i>	
Rajja <i>The King</i>	bollya, <i>said,</i>	bhai, <i>'brothers,</i>	tam-nai <i>you to</i>	ropaya <i>rupees</i>	pan <i>five</i>	sai <i>hundred</i>	diāga, <i>I will give,</i>
ji tai <i>life from</i>	na <i>not</i>	maro <i>kill</i>	Thar <i>You</i>	'ah'ī maī <i>city in</i>	jiūda <i>living</i>	nahī <i>not</i>	barūga' <i>I will enter'</i>
Unhā nai <i>Them by</i>	pan <i>five</i>	sai <i>hundred</i>	ropaya <i>rupees</i>	le kai <i>taken having</i>	auh <i>that</i>	rajja <i>king</i>	chhoi diya <i>was released</i>
Rajja <i>King</i>	Bhoj kai <i>Bhoj to</i>	Bahman-wala <i>the Brahman's</i>	s'loh <i>verse</i>	satt <i>true</i>	a griya <i>turned out</i>	ak, <i>that,</i>	'paissa <i>'pice</i>
gāth maī' <i>knot in'</i>	tha <i>was</i>	jo <i>therefore</i>	ji <i>life</i>	bach gaya <i>escaped</i>			

## FREE TRANSLATION OF THE FOREGOING.

Once upon a time there was a Brahman and his wife. The Brahman lived by begging. He would go out and come home with a little flour. One day his wife said to him, 'the king of this village is Raja Bhoj and he is in the habit of making Brahmans recite verses before him and of then giving them a gold coin<sup>1</sup>. You should also go and recite a verse before him.' 'But,' said the Brahman, 'I don't know any verse.' 'Never mind,' replied his wife. 'I'll teach you one.' So she taught him the verse beginning 'pice in your poke'. He went to the king and recited his verse, and his Majesty gave him a reward<sup>2</sup> of a hundred rupees, and sent him home.

Well, King Bhoj put pice in his poke,—that is to say, he filled a saddle bag with rupees, and started out for a riding tour. By and bye he came to the village where lived his father in law. (His wife at the time was on a visit to her father.) He put up for the night in a confectioner's shop. While he was hospitably entreating him, the confectioner forgot the time and finding himself late hurried off to the palace. Every day he used to go to the palace of King Bhoj's queen, and serve her with cakes. This day, in his hurry, he ran off but forgot to take the cakes with him. As he began to climb the rope ladder into the palace King Bhoj made up his mind to see what was the matter, and followed him to its foot. Her Majesty<sup>3</sup> said to the confectioner, 'well, have

<sup>1</sup> A tāla is a double pice. Here it means a gold coin the size of a double pice. It is some well known Sanskrit saw like the following one of Chanakya—  
Svada a d'ana ratnau : iya vasyant karayet  
A gāt'ā tani gachet' ant: tyaktva lāp' us' adhan am

A man should always keep his wife, his money and his jewels in his own possession otherwise they go off and leave the poor wretch lamenting.

This has been crystallised into the Hindi proverb *paissa gāt' la joru sāl' kī* keep your pice in your poke and your wife in your company. The first half of this is identical with the text.

The *gāt'* is the knot in the waistband which serves as a purse. The story shows how King Bhoj kept only half the advice. He did not keep his wife with him and hence she tried to get him murdered. He had however pice in his poke and these saved his life.

<sup>2</sup> *Nisam* is a corruption of *nisam*.

<sup>3</sup> This young lady who apparently out of mere light-headedness tried to get her husband murdered is here and elsewhere called the King's daughter. The King in this case is of course not King Bhoj but her own father in whose house she was staying.

you brought the crates? The poor confectioner had to confess that he had forgotten them and so she picked up a whip and began to lay it on him. Now it happened that King Bhoj had four crates of his own wrapped up in his cloth so when he heard that was going on he threw his kerchief and its contents in through the window. Where did these come from? said the queen. All the poor confectioner could say was God sent them. She tasted them and said confectioner when I was carried off to my father-in-law's house after being married I was there given crates with just the same smack. Have you any travellers staying in your house? Yes there is one said the confectioner — a man who came on horse back. Then replied she 'take these four hundred rupees and go and get that traveller murdered.

So the confectioner climbed down the ladder and sent for four executioners. Brothers said he here are four hundred rupees. Take this traveller off into the forest and kill him. So they caught hold of King Bhoj and carried him off. Brothers said he what are you going to do to me. We are going to kill you dead said they. And how much are you to get for the job? asked the king. We are to get four hundred rupees answered they. Well brothers said the king I'll give you five hundred rupees not to kill me dead and I'll promise not to enter your city again so long as I live. So he gave them five hundred rupees and they let him go.

Thus you see the Brahmins were turned out true. King Bhoj laid price in his pocket and that is how he well he live.

## BRAJ BHĀKHĀ

The 1st specimen which I give of this dialect comes from the district of Muttra, the head quarters of Braj Bhākhā. The language is that illustrated by the grammatical sketch given in the introduction.

[No 1]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WLSILP\HINDI

BRAJ BHĀKHĀ

(DISTRICT, MUTTRA)

एक जने-की दो छोगा हे । उन में-ते लोहरे ने कही कि काका मेरे वट-की धन मोए दे । तब वा ने धन उन्हें वटि करि दियौ । और धोरे दिनां पाछे लोहरे वेटा-ने सिगरी धन इक ठौरै करि के दूर देसन-कुं चल्थौ और वा जगे अपनी धन उड़ाव दियौ । और जब सिगरी धन खर्च कर-चुक्थौ वा देस-में वडौ अकाल पड्यौ और वह कगाल होन लागौ । तो एक वडे आदमी के जाइ लागौ और वा ने वाए सूअर चराइवे-कुं अपने खेतन-में पठाइयौ । वा-के मन-में आई उन छिलकाँ ते जिन्हें सूअर खात-हैं अपनी-हृ पेट भरे और वाए कोई नाए देत ही । तब वाए चेत आयौ कि मेरे वाप-की बलाइ मजूरन-की रोटी चलत हे और हीं भोखन मरतु-ही । अपने काका-की टोरे जाऊगौ और वा से कहंगौ कि काका मैं तेरी और भगवान-की वडौ पाप कियौ-हे और अब ऐसी नाए रछौ कि तेरी वेटा वाजो । मोए अपने मजूरन-की नाई राख । और उठ्यौ और अपने वाप-की टोरे चल्थौ । वह अमे दूरई हो कि वा-की वाप कु वाए देखत खिस तर्स आयौ और दौड के वाए चिपटाइ लीनी और बलाइ पिआर-कीनी । वेटा ने वा से कही कि काका मैं तेरी और भगवान-की वडौ पाप कियौ हे और अब ऐसी नाए रछौ कि तेरी वेटा वाजो । वाप ने अपने नौकरन ते कही चोखे चोखे लत्ता लाओ और याए पहराओ और या के हाथन में अंगूठी और पामन में पनहा पहराओ और हम खाएँ और मगन रहें । यह मेरी छोरा मर-गयौ-ही सो अब जिअौ-हे और खोइ गयौ-ही सो अब पायौ-हे । और वे खूसी करन लागे ॥

और वा-की वडौ छोरा खेत-पे ही । जब वावर-के टिंग आयौ वा-ने गाइवे और नाचवे-की आइठ सुनी । तब वा-ने नौकरे बुलायौ और वा-से

पूँछी यह कहा है-रह्यौ-है । तो वा-ने कही कि तेरो भैया आयौ-है और तेरे काका-ने बड़ी जोनार करी-है या काजे कि वाए अच्छी-भलौ देख्यौ-है । वा-ने रिस-के मारे भीतर जानौ न विचारौ । तव वा-के वाप-ने वाए मनायौ और वा-ने वाप-से कही हौं इतेक दिनाँ-से तेरी टहल करतु-हौं और कव-हँ तेरी आग्या-ते वाहर नाए चल्यौ । पर तै-ने कव-हँ मोए एक उन्ना-हँ नाए दियौ कि मै-जँ अपने दोस्तदारन-में खुस-लख्दी करतौ । जब तेरो यह छोरा आयौ जा-ने सिगरौ धन राँड़ी-मूँड़नी-में विगार दियौ तव तै-ने वा-के काजे बड़ी जोनार कीनी । तव वा-ने कही बेटा तू तो सदा मेरे ढिंग रह्यौ-है और जो मेरो है सो तेरो है । पर तोए खुसी करनी उचित है कि तेरो भैया मग्यौ भयो फिर जिअ्यौ-है और खोयौ भयो पायौ-है ॥

[No 1]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA

(DISTRICT MUTTRA)

## TRANSLITERATION AND TRANSLATION

Ḍk	ṛne	ke	do	chhōra	he	Ṫn	m̄c	te	loh <sup>o</sup> ie	ne	l	ḥi			
<i>A</i>	<i>man</i>	<i>of</i>	<i>two</i>	<i>sons</i>	<i>wee</i>	<i>Them</i>	<i>in</i>	<i>from</i>	<i>the</i>	<i>younger</i>	<i>by</i>	<i>it</i>	<i>was</i>	<i>said</i>	
ḥi	'l	al	a	m̄c	bat	l	ru	dhra	mo	de	'lab	ṇ	a	ne	dhra
<i>that,</i>	<i>'father,</i>	<i>my</i>	<i>share</i>	<i>of</i>	<i>fortune</i>	<i>to</i>	<i>me</i>	<i>give</i>	<i>Then</i>	<i>him</i>	<i>by</i>	<i>fortune</i>			
unḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi
<i>to</i>	<i>them</i>	<i>being</i>	<i>divided</i>	<i>having</i>	<i>was</i>	<i>given</i>	<i>And</i>	<i>a</i>	<i>few</i>	<i>days</i>	<i>after</i>	<i>the</i>	<i>younger</i>		
beta	ne	sig	ṇau	dhra	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi
<i>son</i>	<i>by</i>	<i>all</i>	<i>fortune</i>	<i>one</i>	<i>place</i>	<i>made</i>	<i>having</i>	<i>a</i>	<i>distant</i>	<i>country</i>	<i>to</i>				
chah	ṇu,	aur	wa	ṛṅ	ṛṅ	ṛṅ	ṛṅ	ḍhan	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ
<i>it</i>	<i>was</i>	<i>gone,</i>	<i>and</i>	<i>that</i>	<i>in</i>	<i>place</i>	<i>his</i>	<i>own</i>	<i>substance</i>	<i>was</i>	<i>squandered</i>	<i>And</i>			
ṇ	sig	ṇu	dhra	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi	ḥi
<i>when</i>	<i>all</i>	<i>fortune</i>	<i>expenditure</i>	<i>was</i>	<i>completed</i>	<i>it</i>	<i>at</i>	<i>country</i>	<i>in</i>	<i>a</i>	<i>great</i>				
al	al	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ
<i>famine</i>	<i>fell</i>	<i>and</i>	<i>he</i>	<i>poor</i>	<i>to</i>	<i>be</i>	<i>began</i>	<i>Then</i>	<i>a</i>	<i>great</i>	<i>man</i>				
l	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ
<i>of</i>	<i>(house</i>	<i>in)</i>	<i>having</i>	<i>gone</i>	<i>he</i>	<i>attached</i>	<i>himself</i>	<i>and</i>	<i>him</i>	<i>by</i>	<i>as</i>	<i>for</i>	<i>him</i>	<i>some</i>	
chh	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ
<i>feeding</i>	<i>for</i>	<i>his</i>	<i>own</i>	<i>fields</i>	<i>in</i>	<i>it</i>	<i>was</i>	<i>sent</i>	<i>Him</i>	<i>of</i>	<i>mind</i>	<i>in</i>	<i>it</i>	<i>came</i>	<i>those</i>
chh	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ
<i>husb</i>	<i>s</i>	<i>with</i>	<i>with</i>	<i>some</i>	<i>eating</i>	<i>of</i>	<i>his</i>	<i>own</i>	<i>also</i>	<i>belly</i>	<i>he</i>	<i>may</i>	<i>fill</i>	<i>and</i>	<i>to</i>
ḥi	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ
<i>anybody</i>	<i>not</i>	<i>going</i>	<i>was</i>	<i>Then</i>	<i>to</i>	<i>him</i>	<i>sense</i>	<i>came</i>	<i>that</i>	<i>'my</i>	<i>fall</i>	<i>of</i>			
ḥi	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ
<i>many</i>	<i>labours</i>	<i>of</i>	<i>be</i>	<i>cal</i>	<i>going</i>	<i>is</i>	<i>and</i>	<i>I</i>	<i>by</i>	<i>lunges</i>	<i>doing</i>	<i>am</i>	<i>My</i>	<i>own</i>	
ḥi	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ
<i>father</i>	<i>of</i>	<i>near</i>	<i>I</i>	<i>will</i>	<i>go</i>	<i>and</i>	<i>him</i>	<i>to</i>	<i>I</i>	<i>will</i>	<i>say</i>	<i>that</i>	<i>father,</i>	<i>me</i>	<i>by</i>
ḥi	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ
<i>and</i>	<i>God</i>	<i>of</i>	<i>great</i>	<i>son</i>	<i>made</i>	<i>is,</i>	<i>and</i>	<i>now</i>	<i>such</i>	<i>not</i>	<i>I</i>	<i>remained</i>			
ḥi	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ
<i>that</i>	<i>thy</i>	<i>son</i>	<i>I</i>	<i>may</i>	<i>be</i>	<i>called</i>	<i>Me</i>	<i>thy</i>	<i>own</i>	<i>labours</i>	<i>of</i>	<i>life</i>	<i>keep</i>		
ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ	ṇ

Au nthyau aur ap'ne bap ke dhore chalyau Wah abhai dura  
*And he arose and his own father of near started He as yet far off even*  
 hau ki wa ke bap ki wae dekhat khem tns ayau, aur daur kai  
*was that him of father to him seeing presently pity came, and him having*  
 wae chup'tu hnau aur balai piar kinau Beta ne  
*as for him having embraced it was taken and much affection was made The son by*  
 wa se kahi ki kaha mai ne terau au Bhag'wan kau buau  
*him to it was said that father me by of thee and God of great*  
 pap haryu hu au ab aisau nae rahyau ki terau beta  
*sin done is and now such not I, earned that thy son*  
 b'rajai ' Bap ne ap'ne nauk'ian te kahi, chokhe  
*I may be called' The father by his own servants to it was said good*  
 chokhe lita lao ru ye pah'iaau ru va ke h'athan me  
*good garments bring and this one cause to wear and this-one of hands on*  
 aguthi ru paman me pan'ha pah'iaau ru ham k'ra'i au magan  
*a ring and feet on shoes cause to wear and we may eat and rejoiced*  
 iahai ' yah merau chhoia mai g'ryau hu so ab jua hai, ru  
*may remain This my son dead gone was he now alive is and*  
 k'hoi g'ryu hau so ab payau hai ' Au wa k'husi karan l'ge  
*lost gone was he now found is' And they movement to make began*  
 Au wa kau b'ru chhoia khet pai hu Jab bakhar ke d'ing  
*And him of elder son field on was When house of near*  
 ayu wa ne gaibe sur nach'be ki abhat suni Tab wa ne  
*he came him by singing and dancing of sound was heard Then him by*  
 nauk'ie bulayau aur wa se p'uchhi reh kaha h'wai rahyau  
*a servant was called, and him from it was enquired 'this what occurring*  
 hai ' To wa ne kahi ki 'terau bhaya ayau hai aur tele  
*is?' Then him by it-was said that 'thy brother come is, and thy*  
 kaha ne bari jona kai hai, ya kaje ki wae achoh'au bh'au  
*father by great feast made is this for that as for him safe and sound*  
 dekh'au hai Wa ne ris ke mare bh'itai jan'ru n' b'charau Tab  
*it seen is Him by anger of from inside to go not it was thought Then*  
 wa ke bap ne wae manayau au wa ne bap se kahi  
*him of father by as for him it was appeased, and him by father to it was said*  
 hai itek d'ina se teri tahal k'ratu hai au k'ab hu  
*'I so many days from thy service doing am and ever even*  
 teri agya te bah'ru nae chalyau, pai tai ne kab hu moe  
*thy orders from outside not I went but thee by ever even to me*  
 ch unna hu nae di'au ki mai u ap'ne dostdaran me  
*a kid even not was given that I too my own friends among*

khus labdi	l ar'tru	Jab	teru	yah	chhoia	ryru	jr nc
meriment	might have made	When	thy	this	son	came	whom by
sig iau	dhan	rāu mñ'nī mñ	bigru dīyru	ṭb	ṭru ne	wa kē	kaje
all	fortune	harlots etc among	was wasted	then	thee by	him of	for
bari	jon u	karu'	Ṭṭb	wr-nc	karu	'bctṭ	tu
great	feast	was done	Then	him by	it was said	son	thou verily
sadr	mcrc	dhn	rahru hr	ru	jo	maru hai	so terau
alwavs	me of	near	having dwelt at	and	what	mine	is that thine
hai	pai	toe	l husi	l ru u	uchit	hr	l i
is	but to thee	meriment	to-male	proper	was	because	thy brother
moyru	bharyu	phir	jan	hr,	au	khoyru	bharyu
dead	became,	again	alive	is,	and	lost	became,
						found	is'





## OLD BRAJ BHĀKHĀ

I now proceed to give specimens of old literary Braj Bhākha. To those able to read them transliteration and interlinear translation will be unnecessary. I therefore in each case give only the text in the vernacular character and a literal translation. A short extract from the *Sui Sagar* is here given in order to illustrate the Braj Bhākha of the sixteenth century.

[No 2]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA (SUE DAS)

ब्रज घर घर सब भोजन साजत ।  
 सब की द्वार बधाई वाजत ॥  
 सकट जोरि लै चले देव बलि ।  
 गोकुल ब्रजवासी सब हिलि मिलि ॥  
 दधि लोनी मधु साजि मिठाई ।  
 कहँ लागि कहँ सबै बहूताई ॥  
 घर घर तें पकवान चलाये ।  
 निकसि गाँव को गोईँडे आयी ॥  
 ब्रज वासी तहँ जुरे अपारा ।  
 सिधु समान न वार न पारा ॥  
 पैडे चलन नही कोउ पावत ।  
 सकट चले सब भोजन आवत ॥  
 सहस सकट चले नद महर को ।  
 अवर सकट कितने घर घर को ॥  
 सूर दास प्रभु महिमा सागर ।  
 गोकुल प्रकटे है हरि नागर ॥

TRANSLATION

[Krishna has persuaded the cowherds of Gokula to abandon the worship of Indra and instead to offer homage to Mount Govardhana. The verses describe how they bring offerings of food to the mountain.]

In every house in Braj are they preparing food and joyful music is being played in the doorway of each. The inhabitants of Gokul and Braj all yoked their carts and



I next give a few of the easier verses of the *Sat Sai* of Bihar as examples of the Braj Bhakha of the seventeenth century

[ No 3 ]

## INDO ARYAN FAMILY

## CENTRAL GROUP

### WESTERN HINDI

BRAJ BHAKHA

(EXTRACTS FROM THE SAT SAI)

(*Bihārī lāl*, c 1650)

वसत ऋतु वर्णन ।

दिस दिस कुसुमित देखिये उपवन बिपिन समाज ।  
मनहु बियोगिनि कौ कियौ सर पजर रितु राज ॥ १ ॥

शीघ्र ऋतु वर्णन ।

नाहिन ये पावक प्रवल लुएँ चलति चहुँ पास ।  
मनौ विरह वसत के शीखम लेति उसास ॥ २ ॥

समीर वर्णन ।

चुवतु खेद मकरद कन तरु तरु तर विरमाय ।  
आवतु दच्छिन देस तें यक्यौ बटोही वाय ॥ ३ ॥

### TRANSLATION

#### 1 THE SPRING

In every quarter appears the array of gardens and of groves in blossom (Each flower is a Cupid's shaft) and it is as though the King of Seasons had built a cage of these arrows (in which to imprison) fair ones distraught by love

#### 2 THE HOT SEASON

This is not a mighty conflagration 'Tis the fierce hot winds blowing on every side The summer is as it were heaving hot sighs for the departed spring

#### 3 THE BREEZE

From the (sandal scented) south country there comes a wanderer—the breeze He lingers beneath each tree The sweat (upon his brow) is the nectar which (he has gathered from) the flowers on his way

Finally I give an extract from the *Raj diti* to illustrate the Braj Bhakha of the early part of the 19th century

[No 4]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

(BIJAJ BHAKHA)

(EXTRACT FROM THE RAJ-NITI)

(Lalitū-jī Lāl, 1843)

गोदावरी नदी-के तीर एक सिमल-कौ रुख । ता-पै सब दिस-के पंखी आय  
विश्राम लेतु-हैं । एक दिन प्रात-ही लघुपतनक नाम काग जाग्यौ । वह एक  
काल-रूप व्याधी-कौ दूर-तें आवतु देखि चिचाय-करि कहनि लाग्यौ आज भोर-ही-  
की बेला अधर्मी दुराचारी-कौ मुख देख्यौ । सो न जानियै कहा होय । ऐसैं  
विचारि लघुपतनक काग उड़ि-गयौ । कह्यौ-है कि—

उतपात-कौ ठाम पंडित चतुर न रहै ।  
मूरख भय सोग वैठ्यौ सहै ॥

इतेक-में व्याधी-नें रुख तरै चाँवर-की कनिका डारि ता-पर जाल पसाख्यौ ।  
तहाँ चिचयीव कपोत कुटुंब समेत उड़त उत आय कढ़्यौ । तिन-में-तें एक पंखी  
देखि बोल्ह्यौ इन चाँवरनि-कौं हौं चुग्यौ चहतु-हौं । चिचयीव कही अरे या वन  
में चाँवर कहाँ-तें आयै । यह कहु कौतुक है । या-तें ये मो-कौं नौके नाहीं  
लागतु ॥

## TRANSLATION

On the bank of the river Godavari was a silk-cotton tree, on which birds of every  
quarter used to roost. One day, very early in the morning, a crow named Laghu-  
patanaka, awoke and saw a hunter approaching from a distance, like the God of Death  
himself. He screamed out and began to remark (what an unlucky omen it was that)  
the first thing he should see on the dawn of that day was an unscrupulous villainous  
countenance. 'Who knows,' thought he, 'what is going to happen next?' Having  
thus considered, the crow Laghupatanaka flew away. For it is said,—

'A wise man remains not in the place of calamity  
'But a fool stays there, and saps fear and sorrow'

In the meantime the hunter scattered grains of husked rice at the foot of the tree  
and over them spread his net. There came flying Chitragriya (the king of the pigeons)  
with his family. One of them said, 'I should like to have a peck at that husked rice.'  
But Chitragriya said, 'hullo, how does husked rice come into this forest?' This is  
something quite out of the way. I therefore don't like the look of it'

## BRAJ BHĀKHĀ OF ALIGARH

To the north east of Muttra lies the district of Aligarh. Here the language is Braj Bhākha but it has some prominent local peculiarities or, at least has peculiarities which do not occur in the specimens received from Muttra.

I give two specimens of the Braj Bhākha of Aligarh, a version of the Parable of the Prodigal Son, and a Folk-song. The following points may be noted —

**Pronunciation** — There is a tendency of the letter *v* to disappear when it precedes a consonant which is doubled in compensation. Thus *naulannu sũ* for *naulavannu sũ* from the servants. This is very common in the Bhadauri form of Bundeli. The letter *w* when preceded by a long vowel often becomes *m*. Thus *manaman* for *manawan* to celebrate. *baman*, fifty two, *vomatĩ* she (was) weeping. *Ky* is sometimes softened to *cl* as in *cl'o* for *l'jo* why. *J* before *d* sometimes becomes *d* as in *bled dayau* for *blej dayau* he sent. A final aspirate sibilant consonant is unaspirated as in *lat* for *hath* a hand. In the word *lulapl* for *qufl* a sibilant consonant has been transposed.

**Declension** — A final short *u* is added to weak nouns even more commonly than in standard Braj Bhākha. The *u* is retained in all cases and both numbers. Thus *bap* or *bapu* a father, *bapu sũ* (he said) to the father, *lletanu mẽ* in the fields, *majwanu lan* of the servants. In one instance we find the word *vajai* used as the accusative dative of *vaja* a ling.

The postpositions *re* as in standard Braj Bhākha but we have also *nu* (as well as *ne*) for the agent as in *tum nu mil manĩ lai c* you have given a feast and *lẽ* (as well as *l'i*) for the accusative dative as in *ek jane lẽ* to a certain man.

In the **Pronouns**, the accusative dative of *mai* is *moy* or *moe* as in the standard and *mo : e* is *me* also. The pronoun of the third person is very peculiar. It is *gu* or *gwo* with an accusative dative *gicai* and an oblique form *gic*. The plural is *gwe* oblique *gumi*. With it is connected *gicã* (often written *nica* ष्ट) there = *icã*. Thus is *je* accusative dative *je y* oblique *ja*.

The present of the Verb Substantive is—

SING	PLUR
1 <i>ũ</i>	<i>ẽ</i>
2 <i>e</i>	<i>au</i>
3 <i>e</i>	<i>ẽ</i>

No doubt *e* is often pronounced *ei* and *ẽ* *aĩ*. The First Tense masculine is *o* (or *au*), plural *e*. In other words in Aligarh the initial *l* of standard Braj Bhākha is dropped.

When the verb substantive is used as an auxiliary with a present participle the two are sometimes joined so as to form one word. Thus *mai tũ* for *mai atũ* I am dying. *Hatu e* is used to mean he is. The conjunctive participle which is *lavai* in standard Braj Bhākha becomes *lai* in Aligarh. Thus *lai gayau* for *lavai gayau* he became.

In all verbs the sign of the conjunctive participle is *lẽ* not *lai*.

Braj Bhākha is reported to be spoken in Aligarh by 992 200 people.

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA

(DISTRICT, ALIGARH)

## SPECIMEN I.

एक जने-कें है बेटा ए । उन-में-तें छोटे-ने बाप-सूं कच्चौ कि ए बाप मेरी जो बाँटु होतु-ए सो मोय दै-देउ । तब ग्वा-ने मालु उन्हें बाँटि द्यौ । तब छोटी बेटा सवु इक-ठीरौ करि-कें परदेस-कूं चल्थौ-गयौ और ग्वाँ अपनौ सवु मालु गुलछरनु-में उड़ायौ । जब सवु उड़ाय खाय चुक्यौ ग्वा देस-में बड़ी अकालु पयौ । फिरि गु बड़ी कंगालु है-गयौ । तब ग्वा देस-के एक भागिमान-के सहारे-सूं जाय लग्यौ । ग्वा-ने ग्वा-कूं अपने खेतनु-में सूअर चुगाइवे भेद-दयौ । सूअर जो खात-एँ ग्वा-की कूँछि-सूं पेटु भगिबे-कूं तय्यार ही । ग्वाय कोई कछु ना ओ देतु । जब ग्वाय होसु आयौ तब ग्वा-ने कही मेरे बापु-कें बहुत-से मजूरनु-कूं मुकतेरौं रोटीं एँ और में भूखनु मरतूं । में याँ-तें उठि-कें अपने बाप-के जौरेँ जाजंगौ और ग्वा-तें कङ्गौ कि में-ने भगमान-के सामने और तिहारे अगार पापु कखौ-ए और अब में तिहारौ बेटा कहाइवे लायक ना जँ । जैसे और मजूर रहत-एँ तैसे मो-ज-ए राखि-लै । ग्वाँ-ते चलि-कें अपने बाप-के जौरेँ आयौ । परि बहुत दूरि-तें-ईँ ग्वा-के बाप-कूं लखाय पखौ और तब बाप-कूं तसुँ आय-गयौ और दौख्यौ और बेटा-की जेट भरि-लाई और पुचकाखौ । और बेटा-ने बाप-सूं कही कि ए बाप में-ने भगमान-के अगार और तिहारे देखत पापु कखौ और अब में तिहारौ बेटा कहाइवे लायक ना जँ । परि बाप-ने अपने नौकनु-सूं कही कि अच्छे अच्छे ओढ़ना लाओ और जाय-पहराओ और छाप जा-के हात-में पहराओ और पनही पायनु-में पहराओ । चलो खाय और चैन करैँ । काहे-तें कि जि मेरौ बेटा मरि गयौ-ओ और फिरि जी-पखौ । खोय गयौ-ओ और पाय-गयौ । और फिरि वे खुसी मनामन लगे ॥

ग्वा खन ग्वा-की बड़ी बेटा खेत-में ओ । जब गु घर-के जौरेँ आयौ तौ ग्वा-ने गाइवौ नाचिबौ सुन्यौ । और एक नौकर बुलायौ और पृच्छी कि याँ का है-रछो-ए । ग्वा-ने ग्वा-सूं कही कि तेरौ भैया आय-गयौ-ए और तेरे बाप-ने ग्वा-की महमानी

करी-ए । काहे-तें कि गु भलौ चंगौ आय-गयौ-ए । तव गु वड़ी रिस भयौ और भीतर न धख्यौ । जा-तें ग्वा-कौ वायु बाहिर निकसि आयौ और ग्वा-कू मनायौ । तव ग्वा-ने अपने बाप-कू ज्वावु दयौ कि मैं इतने वर्सनु-तें तिहारी टहल कर-रछौ-जं और न मैं तिहारी बात-तें कव-हूँ बाहिर भयौ । तौ-ज तुम-ने कव-हूँ मोय एकु बकरिया-कौ वच्च-ज न दयौ कि यारनु-में लहरि उड़ावतौ । परि जैसें जि तिहारी वेटा आयौ जा-ने तिहारी सब जमा पूंजी रंडिनु-के संग उड़ाय खाय डारी ग्वा-कौ तुम-नु महमानी करी-ए । ग्वा-ने ग्वा-सूँ कही कि वेटा हमिस तू मेरे-ई जीरें रहतु-ए । जो कछू मो-पे हतु-ए सो तेरौ-ई ए । जि हम-कू चहियति-ई कि हम खुसी मनावते और खुस होते । काहे-तें कि जि तेरौ भैया मरि-गयौ-ओ फिरि जी-पखौ । और जातु-रछौ-ओ फिरि आय-गयौ ॥

---

[No 5]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

BRAJ BHAKHA

DISTRICT, ALIGARH

## SPECIMEN I

## TRANSLITERATION AND TRANSLATION

Ēh jane kē dwai beta e Un mē tē chhote ne bap sū  
*A man to two sons were Them in from the younger by the father to*  
 kahyau ki 'e bap, meiau jo bātu hotu e so moy  
*it was said that, 'O father my vol at sl are becoming is that to me*  
 dai deu ' Tab gwa ne malu unhai bāti dayau Tab  
*give' Then I'm by the property to them dividing was given Then*  
 chhotan beta sabu ik thamau hu kē pai des kū  
*the younger son all in one place made having a foreign country to*  
 chalyau gayau, ruru gwā ap'nau sabu malu gul chharranu mē urayau  
*went away, and there his own all property debauchery in was wasted*  
 Jab sabu uray l hay chul yau gwa des mē barau akalu paryau  
*When all wasting eating was finished at country in a great famine fell*  
 Phuru gu bārau langalu hai gayau Trib gwa des ke el  
*Again he very poor became Then at country of a*  
 bhaguman ke sahai c sū jry lagyau Gwa ne gwa kū  
*rich-man of support by Iaving gone he attached himself Him by him as for*  
 ap'ne khetanu mē suni chugaibe bhad dārau Suni jo khat ē  
*his own fields in sown for feeding it was sent Sown vol at eating are*  
 gwa ki chhūchhu sū pētū bhauibe lū tayyar hru Gway koī  
*that of the huel with the belly filling for ready Ie was To him anyone*  
 l rchhu na o dētū Jab gway hosu ayau tab gwa ne  
*anything not was giving When to I'm sense came, then I'm by*  
 Iahi, mre bapu lē bahut se majurānu kū mul 'trī totī c  
*it was said my father to many very servants to abundant loaves are*  
 auru māī l hul hanu m'rtū Māī vītē utli l c ap ne  
*and I by lungei dying am I Ie from arisen Iaving my own*  
 bap l c jaurē jāūgau auru gwa tē lahūgau li, 'māī ne Bhg man l  
*father of near will go and I'm to I will say at me by God of*  
 sam'ne ruru tihare agar papu l ryanu c auru ab māī tiharu buta  
*before and of you in front sin done is and now I your so*



kahaibe layak na ã Jaise auru majui rahat-ẽ, taise  
*for being called worthy not am As other servants living as e, so*  
 mo u e rakhi lai ' ' Gwa ãẽ chah kẽ ap'ne bap ke jaurẽ  
*me also keep ' ' There from gone having his own father of , near*

ayau Pari bahut durĩ tẽ ã gwa ke bap kũ lakhay  
*he came But great distance from even his father to being visible*

payau Auru tab bap kũ tarsu ay gayau auru dauryau auru  
*he fell And then the father to compassion arrived, and he ran and*

betri ki jet bhari lai, auru puch'haryau Auru beta ne bap sũ  
*the son of am was filled, and he was lissed And the son by the father to*

kahi ki e bap maĩ ne Bhag'man ke agai auru tihare  
*it was said that, ' O father, me by God of before and of you*

dekhat papu karyau auru ab maĩ tiharau beta kahaibe  
*in the sight sin was done, and now I your son for being called*

layak na ã ' ' Pari bap ne ap'ne naukannu sũ kahi ki  
*worlly not am' But the father by his own servants to it was said that*

achchhe achchhe orh'na laau auru jay pah'raau auru chhap  
*good good clothing bring, and to this one put on, and a ring*

ja ke hat mẽ pah'raau, auru pan'hi pãyanu mẽ pah'raau Chhalau  
*this one of hand on put on and shoes feet on put on Come,*

khã, auru chain karaĩ Kahe tẽ ki j  
*let us eat and , enjoying let us make What from (ie because) that this*

merau beta mari gayau o auru phiri j paryau, khoy gayau o, auru  
*my son having died gone is, and again came to life, lost gone was, and*

pay gayau Auru phiri we khusi manaman lage  
*found went And again they happiness to celebrate began*

Gwa khan gwa kau barau beta khet-nẽ o Jab gu  
*(At) that time him of the big son the field in was When he*

ghar ke jaurẽ ayau tau gwa ne gaibau nachibau sunyau Auru  
*the house of near came, then him by singing dancing was heard And*

eku naukaru bulaysau auru puchhi ki 'yã ka hai rahyau e ?'  
*a servant was called and it was asked that, ' here what happening is ?'*

Gwa ne gwa sũ kahi ki 'terau bhrya av gayau e, auru tere  
*Him by him to it was said that thy brother arrived is, and thy*

bap ne gwa ki mah'mani kari e, kahe tẽ ki gu bhalau changu  
*father by him of feast made is, because that he well healthy*

ay gayau e Tab gu barau us bhayau auru bhitar na dhasyau  
*arrived is' Then he very angry became and within not he entered*

Ja tẽ gwa kau bapu bahur nikasi ayau auru gwa kũ  
*This from him of the father outside having emerged came and him to*

manayau Tab gwa ne ap'ne bap kũ jwabu dayau kī  
*it was remonstrated Then him by his own father to answer was given that*

maĩ it'ne barsanu tẽ tihari tahal kar rahyau ũ auru na maĩ  
*'I so many years from your service doing been am, and not I*

tihari bat-tẽ kab hũ bahu bharyau Tau u tum ne kab hũ  
*you world from ever outside became Nevertheless you by ever*

moy chu bakariya kau bachcha u na dayau kī yaranu mẽ  
*to-me a she goat of young one even not was given that friends among*

lahari uaw'tau Pari jaisẽ u tihaiu beta aryau  
*please (I) might have aroused But as soon as this your son came,*

ja ne tihari sab jama pũjũ rindinu le sang uay khay  
*wolom by you all collection property harlots of with wasting eating*

dari gwa kī tum nu marh'manu lare Gwa ne gwa sũ  
*was thion away him of you b, a feast made is' Him by him to*

kahi kī beta hrms tu mre i jaiũ rhrtu e Ju  
*it was said that son always thou me of even near living at W at*

kachhu mo pi hatu c, so turu c Ji ham kũ charyatu  
*anything me on being is that thing even is This us to is proper verily,*

kī hrms khusi manaw'te ruru khus hote  
*that we rejoicing should have celebrated and rejoiced should have been*

Kaho tẽ kī jī teru bhrya mau gayau o phuu jī pryau,  
*Because that this thy brother dead having gone is again came to life,*

auu jatũ rhyau o phuu ry gayau'  
*and lost was again arrived'*



The next specimen from Aligarh is a popular song in four verses It tells the story of the departure of Nala and his Queen, Damayanti, from his home and kingdom. Nala had been ruined by gambling and lost all that he possessed The whole tale is one of the most famous in Indian literature

[ No. 6.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### WESTERN HINDI.

BRAJ BHĀKHĀ.

(DISTRICT, ALIGARH.)

### SPECIMEN II.

सोने रूपे-के महल बने राजा नल-के जा-के सुन-पीतरि-के है-गये । औरों  
जौरों खास अन्न सुठी भरि ना रह्यौ । नल-के है गये कौला माटी राख ।  
सोने-की साँकर ग्वै-ज सुन-पीतरि-की है-गई । ग्वा-ज-ते है-गयौ लोड्ड । रानी  
तौ राजै समभावै बलमा छोड़ौ नगर-कौ मोड्ड । अब रानी राजा दोऊ पंथ  
सिधारै पसरि-पै ॥ १ ॥

भरि चौमासे सोई दुमेंती जाय चिन्ता व्यापी गैल-की । आभूखन लये  
सम्हारि । खम्म-खम्म-सूं मिलति दुमेंती रानी रोमति छाती फारि । नल  
राजा-ने वान सम्हारि । काच महल कोठार कुलफ नल-ने जड़ि-दये तारे । करी  
किल्ले-सूं परनाम । ज्वाला-सुखी लयौ नल-ने खाँड़ौ कोठनु-पै लाल कमान ।  
गोटा फाँसे नल-ने सब धरि लीने फेंट-में ॥ २ ॥

रानी राजा निकरि फेरि दरवाने-पै आये । करि आधीनि दई परिकम्भा  
अब किल्ले-कूं नल-ने ज्वाव सुनाये । मेरी अमरु रहौ खाई कोट । मेरी तेरी  
बिहुर्यौ है किल्ले दादा जोट । मेरी तेरी बिहुरनु सुनि किल्ले भैया है-  
चुख्यौ । अब मेरी तेरी हरि-ने विगारी आनु । तो-में किल्ले बैठि-कें भूँज्यौ  
वामन-गढ़-कौ में-ने राजु । आनु उठ्यौ किल्ले दानो तो-ते पानी । जीऊंगौ  
तौ फेरि मिलूंगौ । नईँ आय-गई मेरी काल-की वानी । सुनि किल्ले मेरे  
वीर नल राजा-के कारने तू मति हजौ दल-गीर । सो भड़क-भड़क नल आँसू  
डारै रोय किल्ले-सूं यों कहै ॥ ३ ॥

रानी-उ रोवै राजा-उ रोवै जा-कौ गढ़ पथरा-कौ गहभख्यौ । सुनि राजा  
मेरी वात । जा दिन तै-ने हँ वनवायौ तै-ने चों न, वनाय-दये मेरे दोऊ हात ।

जा दिन राजा कारीगर बुलवाये और ऊँचे नीचे तै-ने बुर्ज चिनाये खोदि नीव  
मेरी धरि-दई औंड़ी । जब राजा तै-ने पाँय\_न बनवाये । देतौ पाँय बनाय ।  
संग तिहारे चलतौ राजा आधी विपिता लेतौ बटाय । सो कौसी करूँ हीरा  
नरवर-वारे मेरौ धरु वासुक-ने गहि-लयौ ॥ ४ ॥

---

[ No 6 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA

DISTRICT ALIGARE

## SPECIMEN II

## TRANSLITERATION AND TRANSLATION

## I

Sone rupe ke mahal bane Raja Nal ke ja ke sun pitari ke  
*Gold silver of palaces were made king Nal of wife of brass of*  
 hai gaye Aurā jaurā khas ann muthi bhāi na sahyau Nal ke  
*became There (and) here pits (of) grain a handful not remained Nal of*  
 hai gaye kaula mati rakh Sone ki sāhai gwa u sun pitari ki hai gai  
*they became of a coal earth ashes Gold of clean that too brass of became*  
 Gwa u tē hai gayau lohu Rani tau Rajai samajhawai,  
*That too from became in on Rani then Raja to males to understand*  
 'Balma chhorau nagar kau mohu Ab Rani Raja dou panth  
*'Beloved, give up city of affection low queen ling both way*  
 sidharai pamari pai  
*go the gate at*

## II

Bhari chaumase soi Dumēti jay  
*The entire four months (ie rainy season) slept Damayanti all alone*  
 chinta byari gal ki Abhukhan lye samhari Kharim khamm sū  
*anxiety pervaded road of Ornaments she arranged Pillar after pillar with*  
 milati Dumēti Rani romati chhati phari Nal Raja ne ban  
*embracing Damayanti queen weeping bosom sending Nal Raja by arrows*  
 sambhare Kach mahal kothai kulaph Nal ne jari daye/ tare  
*were arranged Crystal palace storehouse bolts Nal by were fastened looks*  
 Kari kille sū par'nam Jwala mukhi layau Nal ne khārau  
*Was made the foot to salutations Jewelarmukhi was taken Nal by sword*  
 kothanu pai hl kaman Gota phāse Nal ne sah dhari  
*shoulders at red bow Counters dice Nal by all having been placed*  
 hne phēt mē.  
*were taken waistband in*



## FREE TRANSLATION OF THE FOREGOING

1 The gold and silver palaces of King Nala all were turned to brass. There were stone houses (pits) on this side and that but not a handful of grain was left. All his substance was reduced to charcoal earth, and ashes. His chains of gold they too changed into brass and brass itself to iron. The Queen thus counsels the King: 'For sake, my lord thy attachment to the city' Bound for the journey both the King and Queen stand at the threshold.

2 Queen Damayanti who had slept at ease throughout the four months of the rainy season, is now weighed down with anxiety thinking of the journey. She counts her jewels. She gives the parting embrace to each pillar of her home she weeps as if her very heart would break. King Nala arranges his arrows. He closes his crystal palaces, does King Nala and locks the store houses. Saluting the fort King Nala takes up his scimitar Jwala mukhi and hangs the crimson bow over his shoulders, while in his waistband he put his counters and his dice.<sup>1</sup>

3 The King and the Queen then issue forth to the gate. With humble steps the King goes round the fort and addresses it as follows: 'Stand firm, for ever ye moat and walls although we must part. Listen, O Fort the time has come that we must bid fare well for the Fates have ordained that we must be separated. Seated here in thee I held sway over fifty two other forts but henceforth must I seek my bread elsewhere. I will return if life last, if not death will have summoned me. But O dear brother Fort, feel not thou care on my account' Nala shed hot tears while he thus addressed the fort.

4 The King weeps and weeps the Queen, and the heart of the stony fort melts: 'Listen to me, O King when thou didst build me why didst not thou construct for me a pair of hands. Thou didst collect the builders and they made the towers high and low, and laid the foundations deep, but why didst not thou shape a pair of feet for me. Had I feet I would go with ye and share half your troubles. Alas! I am helpless, held fast, O jewel of Narbar, as I am in the grasp of Basuki.'<sup>2</sup>

---

<sup>1</sup> The ruling passion of gambling still prevails.

<sup>2</sup> Basuki supports the earth. The meaning is that the fort cannot accompany the King as it is rooted in the earth.

## BRAJ BHĀKHĀ OF AGRA

Four principal dialects have been reported as spoken in the district of Agra. The town of Agra the head quarters of the district was for many years the capital of the Mughul emperors hence we have here and in the country immediately surrounding it Urdu. In the south of the district on the bank of the Ohambal the language is the Bhadauri form of Bundeli. The rest of the district is divided into two nearly equal parts by a line running approximately north and south. To the west of this line in the country touching the district of Muttra and the State of Bhatpur the local officials report the dialect to be Braj Bheri to its east in the country bounded by Aligarh Etah and Munpuri they call the dialect simply Gāw wālī or Khūi Boh. As will be seen from the specimens both of these are Braj Bheri — the western dialect agreeing with that of Muttra and the eastern closely resembling that of Aligarh.

The following are the language figures for the district of Agra —

Urdu		200 000
Braj Bheri	West of District	330 000
	East of District	217 000
		547 000
Bhadaur		200 000
Other languages		6 96
		1 003 796

These figures are based on the census of 1801.

As a specimen of the form of Braj Bheri spoken on the west of the district I give the first few lines of the Parable of the Prodigal Son. It will be seen that it is quite the same as the dialect of Muttra.



[ No 7 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP

## WESTERN HINDI

BRAJ BHAKHA

(WEST OF DISTRICT AGRA)

एक अदिमी केँ दो पुत हे । उनि मेंसे लौहरे-नेँ बाप-तेँ कही के ऐ काका मेरे बाँट-की मालु मोड़ दे दे । तब बा नेँ मालु विनि कूँ बाँटि दियौ । ककुक दिन बीतेँ लौहरी खौरा सबु इकट्ठी करि-केँ दूरि देस-कूँ चली-गयो । महॉ बा-नेँ अपनौ मालु कुसग में उडायौ । जब सबु निवटाइ चुक्यौ वा देस में अकालु पख्यौ । बुह गरीबु होन लाग्यौ । तब वा देस-के एकु वडे अदिमी के जहाँ जाइ लग्यौ । वा नेँ वा कूँ अपने खितनि में सुगर चराइवे-कूँ भेज्यौ ॥

## TRANSLITERATION AND TRANSLATION.

Eku adimī laī do put he Un maī se lauh'ie naī bap tē  
*A man to two sons we e Them in from the younger by father to*  
 lahi kai ai kal', meie bāt kau malu moi dai dai' Tab  
*it was said that 'O father, my share of property to me give' Then*  
 ba naī malu hmi kũ bāti diya Kachhuk din bitāi  
*him by fortune them to having divided was given Some days on passing*  
 lauh'iau chihauri sibu ikatihau kai laī duri des kũ chalyau gayau  
*the younger son all together made having distant land to went away*  
 Mahā ba nai ap'nau malu kusang maī uayau Jab sabu  
*There him by his own property evil company in was wasted away When all*  
 nib'tai chulyau ba des maī akalu paryau Buh garibu hon  
*completely was finished that country in fame fell He poor to be*  
 l'gyau Tab ba des ke eku baie adimī ke jahā ja  
*began Then that country of a great man of here having gone*  
 l'gyau Ba ne ba kũ ap'ne khetan' maī sugur charaibe kũ  
*he attached himself Him by him as for his own fields in swine feeding for*  
 bhejyau  
*it was sent*

The Braj Bhakhar spoken in the east of Agra is almost the same as that of Aligarh. It has all the peculiarities of the dialect of the latter district including the typical pronoun of the third person *gu* or *gwa*.

The only important local peculiarity (which also exists to a less extent elsewhere in the Braj Bhakhar tract) is the tendency to drop the *y* in the past participle. Thus *calau* instead of *calayau*. In the specimen we may also notice the following —

An instrumental singular in *am* as *bi llam* by hunger and an oblique plural in *enu* as in *lames enu lū* to servants. Note also the frequent use of contractions observed also in other forms of Braj Kanauri and Bundeli. Such are *lhataĩ* for *lh i aĩ* are eating, *deto*, for *det o* he was giving and *maratū* for *marat ū* I am dying.

The specimen consists of the first few lines of the Parable of the Prodigal Son.

[No 8]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA

(EAST OF DISTRICT AGRA)

एक आदिमी कें दो बेटा हे । छोटे बेटा-ने अपने बाप ते कही के अरे ककू मेरे बाँट कौ मालु मो कूँ दै-दै । तव ग्वा-नें मालु गुनि कूँ बाँटि द्यौ । थोडे दिन पीछे छोटी मौँडा सबु समैटि कें दूरि देस कूँ चलौ गयौ । महॉ ग्वा नें अपनी मालु खोटे सग में उडाय द्यौ । जब सबु निवटाइ चुकौ ग्वा देस में बडौ अकालु परौ । जब गरीब होन लगौ तव ग्वा देस के एक वडे आदिमी कें जाइ लगौ । ग्वा नें ग्वा कूँ अपने खेतनु में सूगर घेरिबे कूँ खँद्यौ । ग्वा कौ मच्ची जिह ही कौ गुनि छोलिकान ते जिन्हें सूगर खातें अपनी पेटु भहँ जा के मारें कौ कोज ग्वा कूँ नही देतौ । तव होस में आइ कें कही के मेरे बाप कें भीत से कमेरेनु कूँ भीत-सी रोटी हैं और में भूखनि मचूँ ॥

## TRANSLITERATION AND TRANSLATION

Ek adimī kaī do beta he Chhote beta ne ap'ne bap te  
*A man to two sons were The younger son by his-own father to*  
 lahī kai are kaku mere bāt-kau malū mo kū dāi dāi Tab  
*it was said that O father, my share of property me to give' Then*  
 gwa nē malū guṇi kū bāṭi dayau Thore dī pchhe  
*him by property them to having divided was given A few days after*  
 chhotau maūri sabu samaṭi kaī dūri des kū chalu gyaū  
*the younger son all collected having a distant country to went away*  
 Mahā gwa nē ap'naū malū khotē sang maī uray dayau Jab  
*These him by his own property evil company in was squandered When*  
 sabu nib'tai chukau gwa des maī barau akalu parau Jab  
*all was finished completely it at country in a great famine fell When*  
 garib hon lagau tab gwa des ke ek bare adimī kaī jā  
*poor to be he began then that country of a great man to going*  
 lagau Gwa nē gwa kū ap'ne khetanu maī sugai gheribe kū  
*he attached himself Him by him as for his own fields in some tending for*  
 khadyau Gwa kī majji jih hī kai 'gūni chholikan te jinhāi sugar  
*it was sent Him of desire this was that, 'those husks with which some*

khrīrī ap'nanu petu bharũ, ju he marāñ kai lou gwa kũ  
*eating are my own belly I may fill this of on account that anybody him to*  
 nahu detau Tab hos mañ ai kañ kahi kañ maie bap lañ  
*not going was Then senses in come having it was said that my father to*  
 bhut se kameienu kũ bhut sa rota hañ auu mañ bhukhanu  
*many very workers to many very loaves are and I from hunger*  
 matũ  
*dying am*

---

### BRAJ BHĀKHĀ OF DHOLPUR.

To the south of the district of Agra, and, on the east, separated from Gwalior by the river Chambal, lies the State of Dholpur. Here the language is good Braj Bhākhā. The only local peculiarities which I have noticed are the tendency to omit the letter *y* in the past tenses of verbs (thus, *paraṅ* instead of *paryaṅ*, he fell), and the occasional use of the termination *ani* instead of *an* for the instrumental singular (e.g. *bhūṅkhanī*, for *bhūṅkhan*, by hunger). Both of these irregularities also occur in Eastern Agra.

We may also note the word *bhāṅ*, for *cahāṅ*, there.

The number of speakers of Braj Bhākhā in Dholpur is estimated to be 262,325.

A very short specimen of the dialect will suffice.

[No 9]

## INDO ARYAN FAMILY

CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA

(DHOLPUR STATE)

एक आदमी के दो मोड़ा हे । उन में ते छोटे मोड़ा नें बाप ते कही बाप जो तेरे पास धन हे ता में ते मेरे बट को बैठे ते मो कौ दे दे । तौ वा के बाप नें वा कौ बाँटि द्यौ । थोरे दिन पाछे छोटी मोड़ा सवरौ धन इकसूती करि परदेस कौ चलौ गयौ । भाँ जाइ के कछु दिनन में खोटे कर्मन में सगरौ धन लुटाइ द्यौ । तव वा देस मे वडौ भारी अकाल परौ । अब तौ भूखनि मरन लगौ ॥

## TRANSLITERATION AND TRANSLATION.

Ek	ad mō lāī	do	mōra	he	Un mō te	chhete
<i>A certain</i>	<i>man to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>them n from</i>	<i>the younger</i>
mōra nāī	hap te	kahi	hap	jo	tere pās	dhan ha
<i>son by</i>	<i>father to</i>	<i>it was said</i>	<i>father</i>	<i>what</i>	<i>of thee near</i>	<i>wealth is</i>
lā mō te	mare	brī lāru	brāhru	te	mō lāī	dru dru
<i>that n from</i>	<i>my</i>	<i>share of</i>	<i>sits</i>	<i>that</i>	<i>me to</i>	<i>give</i>
brī lāru	te	mō lāī	dru dru	lāru	wa lē	
<i>then</i>	<i>is</i>					
hap nāī	wa lāī	bāh	dayau	Phoic	din	pichhru
<i>father by</i>	<i>then to</i>	<i>dividing</i>	<i>was given</i>	<i>A few</i>	<i>days</i>	<i>after</i>
chhotau						
<i>the younger</i>						
mōra	sab lāru	dhan	l sūtāru	l rō	pā dē l rī	chhāru gṛyāru
<i>son</i>	<i>all</i>	<i>wealth</i>	<i>together</i>	<i>having made</i>	<i>foreign country to</i>	<i>went away</i>
Bhī	gai kai	l chhu	dinan māī	l hōk	l rōmō rāī	ṛg rōru
<i>Here</i>	<i>gone</i>	<i>having</i>	<i>some</i>	<i>days in</i>	<i>bad</i>	<i>deeds in</i>
						<i>entire</i>
						<i>wealth</i>
lūtā dīyāru	lāb	wa	dē rāī	barāru	hōrōru	l rō
<i>was squandered away</i>	<i>Then</i>	<i>that</i>	<i>country in</i>	<i>a mighty</i>	<i>famine</i>	<i>fell</i>
Ab	lāru	bhūl hām	maran	lagru		
<i>Now</i>	<i>verily</i>	<i>by hunger</i>	<i>to die</i>	<i>he began</i>		

## JĀDŌBĀTĪ

The State of Karauli consists partly of plains country and partly on the north south and east of broken hill country known as the Dang. In the Dang we find a number of broken dialectic mixtures of Braj Bhakha and Jaipurī which will be discussed later on (*vide* pp 329 ff). The plains country is inhabited mainly by Rajputs of the Yadava or Jadō tribe. This tribe also extends across the Chambal into the Gwalior State where it occupies the district of Sabulgarh and the north of the district of Shupur. Over the whole of the tract in which these Yadavas dwell the local dialect is known as Jadobati. This is good Braj Bhakha purer even than in Dholpur immediately to its north for it preserves the *j* in the past tense. A few lines of the Parable will make this clear.

The only local peculiarities which we may notice are the following —

The word *lalī:at* 'young<sup>er</sup>' is contracted to *lhanau* which is also common in the Dangs and in Jaipurī. *Bilān* (literally 'in that place') is used to mean 'there'. This too occurs in the Dangs where we have also *biyā* and *mā* in the same meaning.

The number of speakers of this Jadobati form of Braj is reported to be as follows —

Karaul	80 000
Gwalior	60 000
	<hr/>
TOTAL	140 000
	<hr/>

[ No 10 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BRAJ BRAHMA (JADABATI)

(STATES KARAUHI AND GWALIOR)

काज आदमी के दो मोड़ा हे । विन में तें ल्हैरे-नें अपने वाप तें कही वाप  
मों-कों सामाँ में तें अपने वट दै-चुकी । और वानें विन को अपनी सामाँ बाँट-  
दई । और वौत दिनन के पीछें ल्हैरी मोड़ा सब जोरि-के दूर परदेस में निकर-  
गयो और भैठानी सगरी सामाँ उडाय दई ॥

## TRANSLITERATION AND TRANSLATION.

Kau	ad'mi kē	do	mōra	he	Win mē tē	lhauc nē	ap'nē
<i>A certain</i>	<i>man to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger by</i>	<i>his own</i>
bap tē	kahi	bap	mō jō	samā mē tē	ap'no	bat	
<i>father to</i>	<i>it was said</i>	<i>'father</i>	<i>me 'o</i>	<i>property in from</i>	<i>you own</i>	<i>is are</i>	
da chul au	au va nē	vin kō	ap'ni	samē	h'it d u	Aur	
<i>give completely</i>	<i>And him by</i>	<i>them to</i>	<i>his own</i>	<i>property</i>	<i>was divided</i>	<i>And</i>	
bat dinan ke	pic'hē	lhauru	mō i sab	jori kē	dur	pa dē mē	
<i>many days of</i>	<i>after</i>	<i>the younger</i>	<i>son all</i>	<i>collected having</i>	<i>for</i>	<i>foreign country in</i>	
nikaṛ gayo,	aur	bhēthani	sagrī	samē	ur iy d rā		
<i>departed</i>	<i>and</i>	<i>there</i>	<i>entire</i>	<i>property</i>	<i>was wasted</i>		



## SIKARWĀRI

North of the tract in the State of Gwalior in which Jadobati is spoken and opposite the State of Dholpur from which it is separated by the river Chambal lies the Gwalior District of Sikarwar which is the country of the Sikarwar Rajputs. Here also a form of Brāj Bhāṣā is found which is known as Silārwarī. It is not nearly so pure as the Jadobati to its south or the Brāj Bhāṣā to its west. Immediately to its east in the rest of the Gwalior State the dialect is Bundelī mainly the Bhādaurī variety. Hence Sikarwarī is much mixed with Bundelī. Jadobati has been preserved from contamination by that dialect owing to the traditions of the tribe which speaks it whose history centres round Muttra. Silārwarī has had nothing of the sort to preserve it. It is reported to be spoken by 127 000 people. As a specimen I give a portion of the Parable of the Prodigal Son. The following are the local peculiarities. It will be recognised that they are nearly all due to the neighbouring Bundelī.

The termination *o* is everywhere preferred to *ai* and the termination of the past participle is *o* not *yan*. Thus *clulo* he finished, *paio* he fell. There is the Bhādaurī love for contraction as in *clatt* for *claiat* grazing, *natt* for *naiat* dying. As in Bhādaurī vowels are apt to change as in *lel* for *lai* having and. So also there is a negative verb substantive as in *nanē* I am not. The past tense of the verb substantive is *lato* or *lo* as in Bundelī. The conjunctive participle is *lai le* not *lcai lai*.

Note also the word for there. It is *biēlōni* or *biāi*. Compare Jadobati *biēlāni* and the Dangī *biyā* and *mlā*.

The word for I is *lī*. This is here used not only for the nominative but also for the oblique singular as in *līye* by me and *līlo* to me. In standard Hindostani, the reverse is taken place for in it *maī* I by origin an oblique form.

[ No 11 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA (SIKARWARI)

(GWAJLIOR STATE)

किसू मान्स-के दो मोडा हते । विन-में-से लुहरे भैया-ने वाप-से कही वाप मेरो बट मोड दे-घाल । और वा-ने अपनी जागीर विन-में बाट-दर्द । और बहुत दिनन बाद लुहरो मोडा सगको भेलो-कर-के दूर-के देस-को चल-दियो और भैंठोनी सगरो माल वाहियात-में उडाय-दयो । और जब सगरो माल उडाय-चुको भैंठोनी बडो अकाल पडो और वो तगी-में है-गयो । और वा देस-की वस्ती-के एक मान्स-से मिलो । और वा-ने विस-को सुअरियाँ चराने अपने खेत में पठै-दयो । और भै वा-ने मोथा से जो सुअरियाँ चत्त-ही अपनी पेट भयो । जब वा-के मूड-में लगी तौ सोचो और जी-में केह-उठो मेरे वाप-के बहुत-से महीन्दार खूब रोटी खात-हैं और बचाय लेत-हैं और हँ भूखन मत्त-हैं । हँ अपने वाप-के ढिग जाओंगो और कहोंगो हँ-ने राम-जी-की मर्जी-के गैर काम कियो और तेरे सामने कियो और अब तेरो मोडा कहलायवे-के लायक नानें । हँ-को अपने महीन्दारन-में राख-ले । और ठाडो है-के अपने वाप-के ढिग को चलो ॥

## TRANSLITERATION AND TRANSLATION

Kisu	mans ke	do	mora	hate	Bin mē se	luh're	bhuyā-ne		
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in</i>	<i>from</i>	<i>the younger</i>	<i>brother-by</i>	
bip se	lhi,	'bip,	mcio	bat	moi	de ghil'	lu	ba ne	
<i>father</i>	<i>to</i>	<i>it was said</i>	<i>'father,</i>	<i>my</i>	<i>share</i>	<i>to me</i>	<i>give</i>	<i>And</i>	<i>him by</i>
ap'ni	jagu	bin mē	bat	dra	Aur	brhut	dmān	bid	
<i>his own</i>	<i>estate</i>	<i>them in</i>	<i>dividing</i>	<i>was given</i>	<i>And</i>	<i>many</i>	<i>days</i>	<i>after</i>	
luh'ro	mor	sag ko	bhelo	hai-lē	dur lē	deś ko			
<i>the younger</i>	<i>son</i>	<i>all to</i>	<i>together</i>	<i>made having</i>	<i>a far</i>	<i>of</i>	<i>country to</i>		
chal dya,	aur	bhūthoni	sag'ro	mal	wahyat mē				
<i>took his journey,</i>	<i>and</i>	<i>there</i>	<i>all</i>	<i>property</i>	<i>notions</i>	<i>living in</i>			
un'ay-dayo	Aur	jab	sag'ro	mal	uray chuko	bhūthoni	baso		
<i>was squandered</i>	<i>And</i>	<i>when</i>	<i>all</i>	<i>property</i>	<i>had been wasted</i>	<i>there</i>	<i>a great</i>		
chal paru	Aur	ho	trugi mē	hu gyo,	aur	ba	deś ki		
<i>famine</i>	<i>fell</i>	<i>And</i>	<i>he</i>	<i>difficultly in</i>	<i>became,</i>	<i>and</i>	<i>that</i>	<i>country of</i>	

basti ke ek mans se milo                      Aur ba ne bis ko suariya charane  
*village of one man to he joined                      And him by him to swine to feed*  
 ap'ne khet me pathai dayo                      Aur bhai ba ne motha se jo suariya  
*his own field in it was sent                      And there he husks with which swine*  
 chatti hi ap'no pet bharyo                      Jab ba ke mur me lagi  
*eating were his own belly was filled                      When his head in it was applied*  
 tau socho aur jime keh utho 'meri bap ke bahut se  
*then he thought and heart in he said, 'my father of many very*  
 mahin dar khub roti khat hai aur bichar let hai, aur hu bhukhan  
*servants much bread eating are and saving are and I of hunger*  
 matt ho Hu ap'ne bap ke dhing jaogo aur kaho go 'hu ne  
*dying am I my own father of near will go and will say, me by*  
 Ram'ji ki maiji ke gair karim kyo aur tere sam'ne kyo,  
*God of will of against work was done, and thy in presence was done,*  
 aur ab tero mora kah'lay'ke ke layak nan me Hu ko ap'ne  
*and now thy son being called of worthy I am not Me to your-own*  
 mahindaran me rakh le ' ' Aur tharo hai ke ap'ne bap ke  
*servants among I keep ' ' And arisen having his own father of*  
 dhing ko chalo  
*near he went*

---

## BRAJ BHĀKHĀ OF ETAH

The District of Etah lies between Aligarh in which the dialect is Braj Bhakha, and Farukhabad where Kanauri is spoken. The Etah dialect is nearly pure Braj Bhakha. It does not show any of the peculiarities of Aligarh but agrees much more closely with the standard of Muttra. The only local peculiarity is the preference of the termination *o* instead of the Braj Bhakha *au*. Also *y* is dropped in the past participle so that we have forms like *chalo* instead of *chalyau* he went. These are Kanauri peculiarities and are to be expected from the geographical position of the county in which they are found. We may also note the Braj Bhakha change of *v* to *m* as in *jame* they may take away and the usual tendency to contraction as in *pōcho* for *pahūcho* he arrived *lã* for *lalã* there and *bã* for *balã* or *wahã* there. Note also the contraction *thakus sa* for *thakur sahib* in which we have the common elision of *r* before another consonant with doubling of the latter. The contraction *sa* for *sahib* is found in widely distant parts of India *eg* both in Kashmiri and in Bhaṅgi. Note also the Braj Bhakha spelling *hat* for *lath* a hand.

The specimen of the Etah dialect is a folk tale illustrating the stupidity of the men of the Kori, or Hindu weaver caste. In Indian folklore weavers whether Hindus or Musalmans occupy the place of the fool of European story. In the present tale a Kori is taken on forced labour by his Thakur landlord and exhibits the usual desperate silliness of his tribe.

No 12]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

ब्राज ब्लाक़ा

(DISTRICT, STATE)

एक ठाकुर हो। वा-नें एक कोरिया-कू वेगार-में पकरी और अपनी घुड़िया-के संग वाइ लवाइ-के अपनी सुसरार-कू चली। तव कोरिया-की मैतारी-नें कही कि वेटा जब ठाकुर खुसी हों तव अढ़ाई सेर रुई माँग-लीये। कोरिया ठाकुर-की संग चल-भयो। जब ठाकुर सुसरार-में भीतर गयो कोरिया-कू अपनी घुड़िया थमाय-गयो और जताइ-गयो कि वाइ चोटा न लै-जामें। आधी रात भयें कोरिया सोइ-गयो। घुड़िया चोर लै-गये। घौतार्ये वा-नें देखो तो घुड़िया न पाई। लगाम लै-के अटरिया-में जा जगौ ठाकुर सोवत-हे पौंचो और कही कि ओ ठाकुर-सा अटलन-खुनखुन तो मो-पै है। हुनहुन का तुम लै-गये-हो। जे सुनि ठाकुर उठि-के ठूँड़वे-कू भजे। कोरिया विन-के संग लगि-लओ। राह-में एक नदिया परी। ठाकुर-नें कोरिया-कू अपनी तरवार गहाइ-दई और कही कि मेरे संग उतरि-आ। जब बीचों-बीच पौंचो तरवार, मियान-में-तें निकरि-परी। कोरिया-नें कही ओ ठाकुर सा जा में सूँ मिगी निकरि-परी और चोकलो मो-पै रहि-गयो। ठाकुर-नें कही कि काँ गिरि-परी। तव वा कोरिया-नें नदिया-में मियान फेंक-के बतायो कि वाँ गिरो-है। मियान-इ वइ-गयो। जा-पै ठाकुर खूब हँसे। कोरिया-नें हात जोरि-के, कही कि भले ठाकुर अम्मा-नें अढ़ाई सेर रुई माँगी-है।

[No 12]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDĪ

BRAJ BHAKHA

(DISTRICT, ELAĀH)

## TRANSLITERATION AND TRANSLATION.

Lku thakuru ho Ba nē ek koriya kũ begar mē pak<sup>1</sup>o,  
*A Thakur was Him by a Kori to forced labour in it was seized,*  
 au ap<sup>1</sup>ni ghuniya ke sang bai libai kē ap<sup>1</sup>ni sus<sup>1</sup>rai kũ  
*and his own mare of with him taken having his own father in law s house to*  
 chalo Tab koriy ki martari nē kahi ki beti jab  
*he went Then the Kori of motler by it was said that son when*  
 thakuru khusi hō tab arhai sei ru māḡ hye '  
*the Thal us pleased may be (plur) then two and a lalf seers cotton ask for*  
 Koriya thakuru ke sang chal bhayo Jab thakuru  
*The Kori the Thal us of with departed, When the Thakur*  
 sus<sup>1</sup>rai mē bhutar gao koriya kũ ru ni ghuniya thamay gao,  
*father in law s house in inside went the Kori to his own mare he entrusted,*  
 aur jatai gao ki jai chotta na la jamē Adhi rat  
*and was ned( him) that this threves not let take away Half night*  
 bhayē koriya soi gao Ghuniya choi lai gye Dhautayē  
*on becoming the Kori to sleep went The mare it reves tool away At dawn*  
 bi nē dekho to ghuniya na pai Lagam lai kē  
*him by it was seen verily mare not was found The bndle taken having*  
 ataiya mē ja jaggai thakuru sowat he pōcho  
*the upper chamber in what place the Thakur sleeping was (plur) he arived,*  
 aur kahi ki 'o thakus sa atlan khun<sup>1</sup>khun to mo pai , hai ,  
*and it was said that O Thakur Si atlan khunl hun verily me with is ,*  
 hun<sup>1</sup>hun ka tum lai gaye ho ? Je suni thakuru  
*hunkun (interogative) you tool away ? These having heard the Thakur*  
 uti kē dhu<sup>1</sup>be kũ bhaje Koriya bin ke sang lagi lao  
*an sen having sear ching for an (plur) The Kori him of with accompaned*  
 Rah mē ek nadiya pari Thakuru nē koriya kũ ap<sup>1</sup>ni tar<sup>1</sup>bai  
*The road in a river fell The Thal us by the Kori to his own sword*  
 gahai dai aur kahi ki 'meie sang utai a ' Jab  
*was handed over, and it was said that me of with across come ' When*  
 bichō bich pōcho tar<sup>1</sup>bai miyan mē tē nikai pari  
*middle middle he arived the sword the scabbard in from out fell*

कोय-ने	हा	०	थाकुर	जा-मँ सुँ	मिंग	महारी पारी,
<i>The Kori, by</i>	<i>it was said</i>	<i>O</i>	<i>Thakur-Su,</i>	<i>this in form</i>	<i>the kernel</i>	<i>out fell</i>
औ चोको	मे पुर	राहा	गौ	था उरु नँ	हा	ह 'हँ
<i>and the shell</i>	<i>me with</i>	<i>remained</i>	<i>The Thakur</i>	<i>by</i>	<i>it was-said</i>	<i>that, 'where</i>
गुर पारी ?	तब	बा	लोया नँ	नाया मँ	मुरा	पहँ के
<i>did it fall ?</i>	<i>Then</i>	<i>that</i>	<i>Kori</i>	<i>by</i>	<i>the scabbard</i>	<i>the own having</i>
बतयो	ह	'बा	गु ह	मियान हु		बाह गौ
<i>it was shown</i>	<i>that</i>	<i>there</i>	<i>it fallen is</i>	<i>The scabbard</i>	<i>also</i>	<i>floated away</i>
जा पार	था उरु	कुह	हास	कोया नँ	हात	जुरी कँ
<i>It is on</i>	<i>the Thakur</i>	<i>much</i>	<i>laughed</i>	<i>The Kori</i>	<i>by</i>	<i>hands</i>
	हा	'बाह	था कु	अमम नँ	दोहा	सर रू
<i>it was said</i>	<i>that</i>	<i>good</i>	<i>Thakur</i>	<i>mammy</i>	<i>by</i>	<i>two and a half</i>
मांगी हा ?						<i>seers</i>
<i>asked for is</i>						<i>cotton</i>

### FREE TRANSLATION OF THE FOREGOING.

There was a Thakur. He caught a Kori for forced labour and taking him with his mare departed to his wife's home. Then the mother of the Kori said 'O son when the Thakur is in a good humour ask for 2<sup>1</sup>/<sub>2</sub> seers of cotton. The Kori departed with the Thakur. When the Thakur went inside his wife's house he entrusted his mare to the Kori and warned him to take care that it was not taken away by thieves. At midnight the Kori slept and some thieves took away the mare. At morning when the mare could not be found the Kori taking the bridle went to the upper room where the Thakur was sleeping and said 'O Thakur Sahub *Atlan Khunkhun*' is with me have you taken away *Hun!*?' Hearing this the Thakur got up and ran to search for the mare. The Kori went with him. On the way they came to a stream. The Thakur handed over his sword to the Kori and ordered him to cross over with him. When they had just reached the middle of the stream the sword fell out from its scabbard. Said the Kori 'O Thakur Sahub the kernel has fallen out and only the shell has remained with me.' The Thakur asked where it had fallen out. Then the Kori threw the sheath into the stream and pointed out, there is where it has fallen. The scabbard also flowed away. On this the Thakur laughed heartily. Then the Kori folding his hands said 'Good Thakur my mammy has asked for 2<sup>1</sup>/<sub>2</sub> seers of cotton.'

*Atlan Khunkhun* is meant to represent the j\_n\_ling sound of the bridle and *Hun!* is the name of the mare.

<sup>1</sup> The Thakur of course laughed at the stupidity of the Kori but the latter thought he was pleased with him and hence put a nip on the cotton.

### BRAJ BHĀKHĀ OF MAINPURI

Immediately to the south of Etah lies the District of Mainpuri. The following specimen from that locality shows that the dialect is just the same as that of Etah. There is the same tendency to use the कृत्तुन् termination *o* instead of *an* and to omit the *y* of the past participle. The specimen consists of the first few lines of the Parable of the Prodigal Son. There are several examples of the elision of *r* with doubling of the following consonant. Thus *llachhu* for *llharclu* expenditure *lad dao* for *lar dao* he made, *manu* for *maran* to die and *matu* for *maratu* dying.

This form of Braj Bhakha is spoken over the whole of the district except in the extreme south west on the banks of the Jamna where we find about 8 000 people employing the Bhadawari form of Bundeli.





dhang gao Tab wa ne wa ko ap'ne khetan mē suar charabe ko  
*near he went Then him by him to his own fields in swine feeding for*  
 pathao Au wah chāhatu i ho kī suar ke bache khuche  
*it was sent And he wishing even was that the swine of superfluous*  
 chhuk'ian se ap'no pct bhairu kahc sō kī way  
*hus's by his own belly he may fill why from (i e because) that to him*  
 koī l rohhu detu nahī ho Au jrb wā kī rihī thikano  
*anyone anything giving not was And when him of sense in correctness*  
 u wa ne l rhu kī meic i b up ke huan bāhut e  
*came, him by it was said that my even father of near many ve y*  
 marjuri ho tota hu gur māī bhūkhan mattu hō'  
*ser vants to bread was and I by hunger dying am'*

## BRAJ BHĀKHĀ OF BAREILLY

North of Budaun lies the district of Bareilly with the district of Pilibhit to its east and the State of Rampur to its west. The dialect of the former is Kanauji (with an admixture of Braj Bhakha) and of the latter Hindostani.

The dialect spoken in Bareilly is good Braj Bhakha. The only local peculiarities which I have noticed are the use of *o* instead of *au* as the termination of strong adjectives and the form *ban* or *ba'u* for 'he'. The verbs *denāũ* to give and *lenaũ* to take make their past participles *daico* and *laico* after the Kanauji fashion instead of *dīyan* or *dayan*. We may also note that owing to the fact that Bareilly was long under Musalman domination there is a greater use of Arabic and Persian words than in the Braj Bhakha tract proper.

The population of Bareilly was 1 040 691 in 1891. The languages spoken were (taking corrected figures) divided as follows —

Braj Bhakha (wrongly returned as Rohilkhand)	807 013
Urdu	180 060
Other languages	34 618
	1 040 691
TOTAL	1 040 691

The Urdu is spoken principally by Musalmans by Kayasths and in the towns

[ No 14 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDĪ

ब्राज बनाहा

(DISTRICT BAREILLY)

एक जने के दुइ लौंछा हे । उन-में-से लहुरे ने बाप-से कही कि  
 ए बाप माल में जो मेरा बाँट है वौ मोय दे-देव । तब बाप-ने उसै माल  
 बाँट दवो । थोडे दिन पाछे लहुरो लडका सब माल एकट्ठो कर-के  
 परदेस-को चलो गवो । और हुँआ सब रुपया बाइयात में उडाय-दवो ।  
 जब उस-के टिंग कछु नाँहि रहो और उस देस में वडो अक्ताल पडो तौ वौ  
 नगो भूँखो और दुखी हुइ के उस देस-के एक भागमान आदमी के घर गवो ॥

## TRANSLITERATION AND TRANSLATION.

Ek janc ke duī laīra he      Un m̄ se      lahure ne      bap se  
*One man of two sons were      Them in from the younger by the father to*  
 kahu ki, 'e bap mal mē jo mera bīt hai bau moy  
*it was said that 'O father, property in what my share is that to me*  
 dai dew'      Tab bap ne usā mal bāt dāvo  
*give away'      Then the father by him to property having divided was given*  
 Thore din pachhe lahuro lai'ka sab mal ekattho kai ke  
*A few days after the younger son all property in one place made having*  
 par dēs ko chalo gawo      Au hūa sab rup'ya baiyat m̄ u ij dawo  
*foreign land to went away      And there all rupees dissipation was squandered*  
 Jab us ke dhing kacchu nāhi raho aur us des m̄ baro  
*When him of near anything not remained and that country in great*  
 akhal paro, tau bau nango bhūkho aur dukhi hui ke us  
*famine fell then he naked hungry and distressed become having that*  
 des ke ek bhag'man ad'mi ke ghar gawo  
*country of one fortunate man of house (to) he went*

### BRAJ BHĀKHĀ MERGING INTO HINDŌSTĀNĪ

The dialect of the districts of Bulandshahr and Budaun is on the whole good Braj Bhākha but in both localities it is much mixed with the Hindostanī of the upper Doab and of western Rohilkhand. In Bareilly to the north of Budaun this mixture is not apparent although Bareilly and Budaun both show traces of the influence of the Kanaurī spoken to their east. We thus see that Budaun is infected from both directions. The Kanaurī infection consists in the use of *o* instead of *ya* as the termination of past participles as in *chalo* instead of *ol alyau*.

In the Naini Tal Taluk there is spoken a mongrel mixture of Braj Bhākha Hindostanī and Kanaurī. We thus get the following figures for the districts in which Braj Bhākha merges into Hindostanī —

Bulandshahr	941 000
Budaun	826 500
Nain Tal	199 521
	<hr/>
	1 967 021
	<hr/>

## BRAJ BHĀKHĀ OF BULANSHAHAR.

Bulandshahr is the most northern district of the Doab in which Braj Bhākhā is spoken. Beyond it lies Meerut, of which the language is ordinary Vernacular Hindōstānī. The Braj Bhākhā of Bulandshahr does not vary much from that of Muttra. The main difference is the preference for the termination *ō*, instead of the *au* which is so characteristic of the standard form of the dialect. Even this is probably only a question of spelling and not of pronunciation, for in Muttra, where the *au*-sound undoubtedly exists, it is as often as not represented by *ō*, in writing.

Bulandshahr is separated from Muttra by Aligarh, but we do not find the pronoun of the third person, *gu*, which is so prominent in the latter district.

On the other hand, we sometimes meet with a few instances of borrowing from the Hindōstānī of Meerut,—usually the employment of the termination *ā* instead of *ō* or *au*. Thus, *hamārā* for *hamārō*. These borrowings, as might be expected, occur in the north of the district on the Meerut border.

The Hindōstānī of Meerut is called by those natives of India who live to its east *Pachhāyī*, i.e. the language of the west. The original rough list of the languages of Bulandshahr showed 939,000 people as speaking Pachhāyī, and 2,000 as speaking Braj Bhākhā. The local authorities evidently meant that there 939,000 people used a language differing from Braj Bhākhā. The difference consists, as explained above, in the occasional use of Pachhāyī expressions. The basis of the whole is, however, undoubtedly Braj Bhākhā, so that we are justified in putting the number of speakers of that dialect in Bulandshahr as 941,000, it being remembered that about 2,000, in the south of the district, speak it more purely than elsewhere. This will be evident from the following specimen which consists of the first few lines of the Parable of the Prodigal Son :—

The following are the main peculiarities of the Bulandshahr Braj Bhākhā. The sign of the accusative dative is *hō*, and not *kñ*. The accusative plurals of the first two personal pronouns are *hamē* and *tumhē*, and their genitive plurals are *hamārā* and *tumhārā*. The nominative singular of the pronoun of the third person is *uō* or *uā*. The past tense of the auxiliary verb is *hō*, not *han*, and its masculine plural is *hē* or *hai*. Finite verbs form their present and imperfect tense with a form in *ē*, instead of *atu*. Thus, *ham rohē haē*, I am living; *sāar charē-hē*, the pigs were grazing; *peṭ bhare-hē*, he was filling his belly. So, *kōi dē-nāi*, no one was giving. This peculiarity, and also the forms *hamē*, etc. are also found in Meerut.

[No 15]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHĀ

(DISTRICT, BULANDSHAHR.)

एक आदमी-के दो लड़के है । छोटे-ने कही वापू हमारा हिस्सा हमें दे-दे । उस-ने अपना हिस्सा वा-को बाँट-देओ । छोटे धीरे-ही दिन-में अपना माल जमा परदेस-को ले-के चलो गयो । वहाँ सब लुंगाड़पने-में वरवाट कस्यो । जब सब वरवाट कर चुक्यो वा देस-में जवरा अकाल पस्यो । वा भूखो कंगाल हो-गयो । वा एक कोर्ई-की नौकर हो-गयो । वा-ने सुअरन चुगाने-पे नौकर कर-दियो । जब वा-को कोर्ई कुछ दे-नाई तो वो जो सूअर चरे-हे खोकटा वा-से पेट भरे-हे ॥

[ No 15 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

TRANSLITERATION AND TRANSLATION

BRAJ BHAKHA

(DISTRICT, BULANSHAHR )

Lk	ad'mi	ke	do	lar'ke	hai	Ohhote	ne	kahi	bapu			
<i>One</i>	<i>man</i>	<i>of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>The younger</i>	<i>by</i>	<i>it was said</i>	<i>father</i>			
hamara	hissa	hamē	de	de'	Us	ne	ap'na	hissa	wa	ko	bāt	
<i>my</i>	<i>share</i>	<i>to me</i>	<i>gwe'</i>	<i>Hum</i>	<i>by</i>	<i>his own</i>	<i>share</i>	<i>him</i>	<i>to</i>	<i>dividing</i>		
deo	Ohhote	thore	hi	din	mē	ap'no	marl					
<i>was given</i>	<i>The younger</i>	<i>a few</i>	<i>very</i>	<i>days</i>	<i>in</i>	<i>his own</i>	<i>property</i>					
jama	par	des	ko	le	le	chalo	gayo	Wahā	sab			
<i>(having) collected</i>	<i>a foreign</i>	<i>country</i>	<i>to</i>	<i>taken</i>	<i>having</i>	<i>went</i>	<i>away</i>	<i>There</i>	<i>all</i>			
lūgar'panc	mē	bar'bad	karyo	Jab	sab	bar'bad	la	ai	chuk'yo			
<i>richness</i>	<i>in</i>	<i>wasted</i>	<i>was made</i>	<i>When</i>	<i>all</i>	<i>wasting</i>	<i>was</i>	<i>completed</i>				
wa	des	mē	jab'ra	akal	paiyo	Wa	bhukho	kang'ul	ho	gayo		
<i>that</i>	<i>country</i>	<i>in</i>	<i>a great</i>	<i>famine</i>	<i>fell</i>	<i>He</i>	<i>hungry</i>	<i>indigent</i>	<i>became</i>			
Wa	ek	koi	ke	naul	ai	ho	gayo	Wa	nu	sar'ar	chug'ar	pi
<i>He</i>	<i>one</i>	<i>someone</i>	<i>of</i>	<i>servant</i>	<i>became</i>	<i>Him</i>	<i>by</i>	<i>some</i>	<i>feeding</i>	<i>on</i>		
naukai	kar	diyō	Jab	war	lo	koi	l	uchh	de	nai		
<i>servant</i>	<i>he</i>	<i>was made</i>	<i>When</i>	<i>him</i>	<i>to</i>	<i>any</i>	<i>anything</i>	<i>giving</i>	<i>was not</i>			
to	wo	jo	sua	chiar	le	khok'ti	wi	se	ict	bhar	le	
<i>then</i>	<i>he</i>	<i>what</i>	<i>some</i>	<i>eating</i>	<i>were</i>	<i>husks</i>	<i>that</i>	<i>with</i>	<i>belly</i>	<i>filling</i>	<i>he</i>	<i>was</i>



### BRAJ BHĀKHĀ (KATHĒRIYĀ) OF BUDAUN

North of Etah across the Ganges lies the district of Budāun, in Rohilkhand. Here also Braj Bhākhā (not Rohilkhandī as originally reported) is spoken. The dialect is locally known as *Kathēriyā* from Kathū, the name of Eastern Rohilkhand, although the true Kathēri country is to the north in the district of Bareilly. North west of Budāun lies the district of Morādābād, the dialect of which is Hindostānī, and hence we see traces of the influence of that dialect in Budāun. Such are the use of *thā* (plural *thē*), as well as *ho* for 'was', of *us* as well as *wa*, him, and of *lo* for the accusative-dative as well as for the genitive. The only peculiar local form which I have noticed is *tumhāro* for *tumhāro*, your. For adjectives and participles, the termination *o* is preferred to *au*.

As a specimen I give a short extract from the Parable of the Prodigal Son. It is in the Persian character, as received from the local officers.

The number of speakers of Kathēriyā in Budāun is reported to be 826,500.

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI.

BRAJ BHĀKHĀ (KATHĀRIYĀ).

(DISTRICT, BUDAUN)

ایک آدمی کے دو لڑکے تھے۔ تائین سے چھوٹے نے اپنے پتا سے کہی کہ  
 پتا تھرے دھن میں جو میرو ہوت ہو وا مچکو بانٹ دو۔ وا کے پتانے  
 اوسکے بانٹے کا جو تھا وا کو دیدیو۔ نیک دن میں وا کو چھوٹو پوت سگرو  
 دھن اکٹھو کر کے کہوں دور کے دیس کو نکس گنو اور وا دیس میں  
 اپنو سگرو دھن بُرے کامن میں بتا دیو۔ جب وا کے پاس کچھونا  
 بچو وا دیس میں گبھیر اکال پرو کہ وا بھکاری ہگیو۔ تو ایک  
 بھاگوان دھنی کی بکھریں گنو اور وا کے چلین میں نوکر بھو۔ دانے  
 یا کو اپنے کہتین میں سورن چراون کو بھجریو۔ یا کہوسی سے اپنو  
 پیٹ اون بڑن سے بہر لیتو جا کو سور جن اور کھات ہن۔ بڑن  
 بھی یا کو کوونا دیت ہو۔

[ No 16 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

## TRANSLITERATION AND TRANSLATION

BRAJ BHAKHĀ (KATHERIYĀ)

(DISTRICT, BUDAUN)

ॐ १dm॑ ke do ११k१ the T॑ m̄ se chhot॑ ne apne  
*One man of two sons were Them in from the younger by his own*

pit॑ se १ १h॑ k॑ pit॑ tumh॑c dhan m̄ १० mro hot ho  
*father to it was said that father you wealth in what mine may be*

व॑ म॒य(ह) को बँट॑ दे ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ  
*that me to dividing give Him of father by his share of what*

th॑ wa ko de dio ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ  
*was him to was given away A few days in his younger son entire*

dh॑ ॐ  
*wealth together made having some distance of county to out cent and*

व॑ des m̄ ॐ  
*it at county in his own entire wealth evil deeds in was squandered*

ॐ  
*When him of near anything not remained that county in a secret*

ॐ  
*famine fell that he poor became Then a fortunate rich man of*

ॐ  
*house in he went and him of dependents in servant became Him by*

व॑ ॐ  
*him for his own fields in stone feeding for it was sent He*

ॐ  
*happiness with his own belly those roots with would have filled whole*

सु॑ ॐ  
*the some animals eating were Roots even him to anyone not*

det ho  
*going was*

### THE BHUKSĀ DIALECT OF THE TARĀI

The TARAI parganas of the NARAI district run by the foot of the Kumraon Hills along the northern border of the State of Rampur and the districts of Bareilly and Pilibhit. The dialect of Rampur is Hindostani of Bareilly Braj Bhakha and of Pilibhit Kanjuri. The TARAI is inhabited by a number of broken hill tribes such as the Tharus and Bhukars as well as by immigrants from the plains. These have developed a mongrel mixed dialect made up of Hindostani Braj Bhalha and Kanjuri with an infusion of the Kumaoni of the hills. The Tharus and Bhukars have lost their aboriginal languages if they ever had one. The dialect has been returned as Bhulsa from the name of one of these tribes. I class it as a form of Braj Bhakha but it might just as easily appear as a form of Kanjuri. The number of its speakers is reported to be 199 521.

A brief extract from a version of the Fable of the Prodigal Son will suffice as an example of this dialect and well illustrates its mixed character.

In the first sentence we have /a used as a sign of the oblique genitive which comes from Kumaoni. In the next line we have /a as the sign of the direct genitive which is Hindostani. So are /o the sign of the accusative dative and words like *me:a* my and others. On the other hand *he* were is Braj Bhalha while *dao* gave *gao* went are Kanjuri. The only peculiar form which I have noticed is *na:* (beside *ne*) as the sign of the agent case.



woh	ohūhō	ki	jō	bakkal	sūnr	khātē-hō	woh	ūdar
<i>he</i>	<i>wished</i>	<i>that</i>	<i>what</i>	<i>husks</i>	<i>swine</i>	<i>eating-may-be</i>	<i>those</i>	<i>belly</i>
bhar'nē-kō	chāhō.		Kisī-nē	nā	daō.			
<i>filling-for</i>	<i>he-desired.</i>		<i>Anybody-by</i>	<i>not</i>	<i>it-was-given.</i>			

### BRAJ BHĀKHĀ MERGING INTO RĀJASTHĀNĪ.

To the south of Braj Bhākha lie the Mewatī and Jaipurī dialects of Rājasthānī into both of which it gradually merges. In Gurgaon we see it becoming Mewatī. In the State of Bharatpur we notice the first signs of the influence of Jaipurī, which becomes stronger as we go south until in the Dangs or broken country in the south of that State in Karaulī and in the east of Jaipur we find a number of sub dialects which are grouped together under the name of Dangī. The number of speakers of these intermediate forms of Braj Bhākha are reported to be as follows —

Gurgaon	149 700
Bharatpur	502 303
Dang dialects	74 781
	<hr/>
	1 426 784
	<hr/>

## BRAJ BHĀKHĀ OF GURGAON

The district of Gurgaon is under the Government of the Panjab. It has the river Jamna to its east, being separated by it from the district of Aligarh. To its south lie the district of Muttra, and the State of Bharatpur. In Gurgaon there are three principal dialects, *viz.* Ahirwati and Mewati, which are forms of Rajasthani, and Braj Bhakha, spoken by 149,700 people, in Palwal Tahsil where the district meets Aligarh and Muttra.

The Braj Bhakha spoken in Gurgaon is very fairly pure. It bears slight traces of the influence of the neighbouring Rajasthani. Such are the use of the termination *o* instead of *au*, for adjectives and participles, and the masculine form of the genitive singular (*eg bat lo*, not *bat-lau*, of a share), the oblique ending *a*, instead of *e*, and the use of the Rajasthani form of the Present Definite tense, as explained under the head of Braj.

The use of *o* for *au* is also common in the neighbouring State of Bharatpur. The oblique ending is usually *e*, as in good Braj, but now and then we meet *a*, as in *tha*, they were.

The word *jab* is used to mean 'then,' as well as 'when' as in Rajasthani. The imperfect tense is also formed as in that language by adding the past tense of the auxiliary verb to the verbal noun in *e*, as in *chahi ho*, I was, thou wast or he was wishing. The past tense of the auxiliary verb is usually *ho* (plural *hē*) as in Braj Bhakha, but sometimes *tho* (plural *tha*) is borrowed from Rajasthani. The past participle of verbs ends in either *yo* or *o*, as in *lahyo* or *laho*, he said.

An extract from a version of the Parable of the Prodigal Son will be a sufficient specimen.



[ No 18 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHĀ

(DISTRICT, GURGAON )

एक आदमी-के है बेटा हे । उन-ते लोहरे-ने बाप-ते कछो कि भाई हमारे बट को हिम्मा वाँट-दीजो । जब तो वा-कूँ वाँट-दियो । थोरे दिन पीछे सब धन ले-के लोहरो लरिका पर-देस-कूँ 'चल-दियो और वह अपने माल खोटी संगत-में उड़ा-दियो । और जब सब खरच कर-सुको तो वा देस-में अकाल पर-गयो और वह माँगन लग्यो । जब फिर वहाँ-के रहींस-के जा-लग्यो । तब तो वा लरिका-कूँ सूवर चरावने-के-लिये अपने खेत-में खंदा-दियो । और वह चाहे-हो कि उन छोलकाँ-ते जो सूवर खाय-था अपना पेट पालन करे क्योंकि उसे कोई ना दे-हो । जब होस-में आ-के कहो देखो मेरे बाप-के कितने नोकर हैं और मैं भूखन मरूँ-हूँ । अब मैं अपने बाप-के टोरे जाऊँगो और वा-ते कहूँगो कि हे बाप मैं-ने तेरा और धनी-को खोट बहूत करो और तेरे लायक मैं बेटा ना हूँ । तुम्हारे जो महिनिती रहे-हैं उन-में मो-कूँ समझ ॥

[No 18 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

BRAJ BHAKHA

(DISTRICT GURGAON )

## TRANSLITERATION AND TRANSLATION.

Ek ad mī le dwā betā he Un te loh're ne bṛp te  
*A certain man of two sons were Them from the younger by the father to*  
 kahyo hi, bhāu hīmao bat ko hissa bāt dīyo'  
*it was said that in other<sup>1</sup> my share of share having divided give'*  
 Jāb to wā kū bāt dīyo Thōe dīn pichhē rāb  
*Then indeed I am to having divided it was given A few days after all*  
 dhan le kē loh'ōo hīnāo pūr dēs l'ū chāl dīyo Aur  
*property taken having the younger son a foreign country to went away And*  
 wāh ap'no mā l hōtī rāngat mē un dīyo Aur jāb rāb  
*he is own wealth evil company in was squandered And when all*  
 kharāch lān chuko to wā dēs mē rā rā pūr grāyo,  
*expenditure was made completely then that country in a famine fell*  
 aur wāh māgrān lāgrāo Jāb phū wāhā kē rāhās kē  
*and he to beg began Then again there of rich man of (near)*  
 jā lagyo Jāb to wā lānā kū suwār  
*having gone he engaged himself Then indeed that boy as for some*  
 charān nē kē hīe ap'ne l hēt mē khandr dīyo Aur wāh chāhē hō  
*feeding of for is own field in it was set away And he wishing was*  
 hi un chhōl'ī tē jō suwār l hāy-thī ap'no pēt pūlan  
*that those licks with which some eating were is own belly cherishing*  
 karē, hīō kī use l oī nā dē hō Jāb hōs mē  
*he may make, because to him anyone not giving was Then senses in*  
 ā le kārō dēkho māo bṛp kē hīt'ne nokrā hī,  
*come having it was said, see, my father of how many servants are*  
 aur mē bhukhārān marū hū Ab mē ap'no bap kō dhōc jūgō  
*and I by hunger dying am Now I my own father of near will go*  
 aur wā te l ahūgo hi hē bap, mē nē tār aur Dhān kō  
*and him to I will say that O father, me by thy and The Rich One of*  
 khot bahut karō aur tēr lāyāh mē bētā nā hū Tumhārē jō  
*evil much was done and thee of worthy I son not am You who*  
 mīhūn'tā rāhē hīrī un mē mo kū samrājh''  
*labourers are them in me (obj) consider''*

<sup>1</sup>Her s imply used as a form of respect l adhr s to n f tler

God s said to be abhī Dhān s c ā rīc one from who e store every ore s pro dēd

## BRAJ BHĀKHĀ OF BHARATPUR

To the south of the district of Muttra lies the State of Bharatpur. The main language of the State is Braj Bhakha. Only in the north west, on the border of Alwar, is Mewati spoken, and, on the south-west, in the hill country bordering on Kerauli, Dangi. The former is a dialect of Rajasthan, and the latter, a broken mixture of that language and Braj Bhakha. To the west of Bharatpur lies the Rajasthan speaking State of Jaipur. Hence, although the Braj Bhakha of Bharatpur is on the whole fairly pure, it shows traces of the influence of Rajasthan.

The following figures show the estimated number of speakers of the three dialects in Bharatpur —

Braj Bhakha	502 303
Dangi	40 000
Mewati	30 000
TOTAL	<u>622 303</u>

As a specimen of the Braj Bhakha of Bharatpur I give the first few lines of the Parable of the Prodigal Son. The following are the local peculiarities, mostly borrowed from Rajasthan, which differentiate it from the Standard dialect of Muttra.

Instead of the termination *au* for strong adjectives and participles we have *o*. Thus, *dyo*, he gave, *pyo*, he fell. Sometimes, however, we also find *au*, as in *bhalau*, good, *āchan*, high.<sup>1</sup> There is a strong tendency to nasalise a final vowel, as in *janē lē* to a man, *ap<sup>n</sup>ai<sup>n</sup> dau tai<sup>n</sup>*, (he said) to his father. In some cases this final nasal appears to represent an old neuter gender, as in *ap<sup>n</sup>ō dhan*, his own wealth. The vowels *o* and *u* seem to be interchangeable. Thus the sign of the accusative dative is *lō* or *lū*, and both *bhulhō* and *bhukhū* are used to mean 'by hunger'. Strong nouns in *a* do not change in the oblique form, in this following Rajasthan, thus, *chhoi a nē*, by the son. Sometimes such nouns substantive end in *au* or *o*, not *a*. Thus, the list of words received from Bharatpur gives *mhauran*, a mouth, and *sōnō* (another neuter form), gold. In one case, in the specimen, we have a strong adjective, *chhota*, small, ending in *a* in the nominative, with an oblique form in *e*.

The past tense of the verb substantive is *han*, as in Braj Bhakha. The list of words gives an additional form, *hatau* or *hatyau*. *Hatau* is like the Bundeli and Kanauji *hato*.

In the active verb, the definite present is made as in Rajasthan by conjugating the simple present with the present of the verb substantive. This is sometimes found in the Braj of Muttra, but appears to be universal in Bharatpur. The tense is conjugated as follows —

	Sing	Plur
1	<i>mai ā hā</i>	<i>mai ā hā</i>
2	<i>mai ai ha</i>	<i>mai au hau</i>
3	<i>mai ai ha</i>	<i>mai ā hā</i>

Here are several examples in the specimen.

The only other peculiarity worth noting\* is the use of *huo*, instead of *bhayan*, he became.

<sup>1</sup> These examples are quoted from a list of words received from Bharatpur but not here printed.

[ No 19 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA

(STATE BHARATPUR)

एक जनें कों दौ छोरा हे । और बिन में तें छोटे छोरा नें अपने दाज-तें कही दाज जी धन में तें जो मेरे बट में आवे सो मो कूँ देउ । और वा नें अपने धन बिन-कूँ बाँट दियो । और घने दिन नाँइ बीते छोटा छोरा अपने बट कूँ ब्रकडा ले-कें दूर देस कों छिगिर गयो और वहाँ लुच्चपने-में अपने धन बिगार दियो । और जब वा-पै तें सब उठ गयो तब वा देस में बडो भारी जवाल पखो और वो भूखों मरिबे लग्यो । तब वो चल दियो और वा देस के एक रहवैया के यहाँ जाइ रह्यो । और वा नें वा कूँ अपने खेतन में सूअर घेरबे पै कर दियो । और जो भुसी सूअर खावे हे वा तें वो अपने पेट भरनों चाहे हो । पन कोई आदमी वा कूँ नाँइ देइ । और जब वा कूँ सोच ह्यो तब वा नें कही मेरे दाज कें कितने ही आदमी रोटी खाँइ-हैं और बच रहे हैं और में भूखूँ मरूँ हूँ ।

## TRANSLITERATION AND TRANSLATION.

Bk janē kē do chhora he Aur bin mañ tañ chhote  
*A certain person of two sons were And them in from the younger*  
 chhora nē ap'nañ dau tañ kahi 'daup dhan mē tē jo  
*son by his own father to it was said 'father, the property in from what*  
 mere bat mē awal so mo kū deu' Aur wa nē ap'nō dhan  
*my share in may come that me to give And him by his own wealth*  
 bin kū bat diyo Aur ghanē din nāi bite chhota  
*the n to dividing was give And many days not passed the younger*  
 chhora ap'nē bat kū ikattha le kañ dur des kō digar gayo  
*son his own share to together taken having a far country to went away*  
 aur wahā luchch panē mē ap'nō dhan bigar diyo Aur jab  
*and the e volous living in his own wealth was squandered And when*  
 wa pai tē sab uth gayo tab wa des-mē baro bhari jawal  
*him near from all had-been wasted the that country in a very great famine*  
 paryo au wo bhukhō maribe lagyo Tab wo chal diyo aur wa  
*fell and he by hunger to die began Then he went away and that*

des ke ek rah'waa-ke yahā jā rahyo Au wa nē  
*country of one inhabitant-of near having gone remained And him by*  
 wa kũ ap'nē khetan-mē suar gher'be-pai kai diyō Au jo  
*him as for his own fields in swine tending for it was employed And w/ at*  
 bhūsi suar khawā he wa tē wo ap'nō pet bhā'nō chahe-hau  
*chaff swine eating were that-by he his own belly to fill wishing was*  
 Pan koi ad'mi wa kũ nāi dei Au jab wa kũ soch hūo  
*But any man him to not gives And when him to thought became*  
 tab wa nē kahī 'mere dau kē, kit'nē hi ad'mi roti  
*then him by it was said, 'my father-of how many verily men bread*  
 khāi haī aur bach rahai haī, aur maī bhukhū marū hū  
*eating are and saved remaining at e, and I of hunger dying am'*

---

## THE BROKEN DIALECTS OF THE DĀNGS

The State of Karauli lies between the river Chambal and Jūpū. Its physical aspects are thus described in the *Imperial Gazetteer* —

Hills and broken ground characterise almost the whole territory which lies within a tract locally termed the Dang, being the name given to the rugged region which lies above the narrow valley of the Chambal. The principal hills in the State are on the northern border where several ranges run along or parallel to the frontier line forming formidable barriers, but there are no lofty peaks the highest being less than 1400 feet above sea level. Along the valley of the Chambal an irregular and lofty wall of rock separates the lands on the river bank from the uplands of which the southern part of the State consists. From the summits of the passes fine views are often obtainable the rocks standing out in striking contrast to the comparatively rich and undulating plain below, through which winds the glittering river. For some miles the country north of these passes is high and too rocky to be deeply cut by ravines or to be pierced for water and the few inhabitants depend upon tanks and dams but further north the country fills the alluvial deposit is deeper level ground becomes more frequent and hills stand out more markedly while in the neighbourhood of the city of Karauli the low ground is cut into a labyrinth of ravines.

According to the Census of 1891, the population of Karauli was 156,587, divided thus according to language —

Jadobati	80 000
Dangi	60 000
Urdu	10 000
Others	6 587
	<hr/>
	156 587

Of these Urdu is spoken by the Pathans and Muhammadans of the State and by the educated portion of the urban population. In the plains country, which is mainly inhabited by Rajputs of the Yādava or Jadō tribe, the language spoken is the Jadobati form of Braj Bhakha and has been described *ante* (pp 298 and ff.) The broken hill country, known as the Dang, is the home of Dangi. The Dang, with its language, extends beyond the limits of Karauli State, to the north into Bayana Taluk of Bharatpur in the south of that State, and to the west into Jūpū. In the latter State, besides Dangi proper, we find variations of it, called Dūgar wāra Kalimal and Dangbhāng all spoken in the broken country bordering on Karauli. The people who speak Dangi are mostly Gujars.

The following are the figures for the various forms of Dangi —

Dangi proper or Kāchhu kī bolī	
Karauli	60 000
Bharatpur	40 000
Jaipur <sup>1</sup>	404 436
	<hr/>
Dugar wāra of Jaipur	504 436
Kalimal of Jaipur	108 766
Dangbhāng of Jaipur	81 216
	80 363
	<hr/>
	TOTAL
	774 781

For Dangi proper, I propose to give specimens of that spoken in Karauli and Jūpū. The Dangi of Bharatpur closely resembles that of Jūpū, showing, however, greater

<sup>1</sup> Incl des 21\* 581 speakers of a mixed dialect

affinities with the Braj Bhakha spoken immediately to its north specimens of it are unnecessary. Of the other Jaipur dialects I give specimens only of Dangbhang. The others are intermediate between it and Dangi of Jaipur. I also give a List of Words and Phrases in the Dangi of Karauli and Jaipur and in all the three other dialects of the latter State.

The examination of all the forms of speech current in Jaipur has been greatly facilitated by a book which will be frequently referred to in the following pages — *Specimens of the Dialects spoken in the State of Jeypore* prepared at the instance of His Highness The Maharaja by the Rev G Macalister M A in the year 1898. This admirable work gives a vocabulary grammars and specimens of all the dialects spoken in the State. It contains many details which cannot find place in the present Survey.

Dangi exhibits Braj Bhakha in the act of shading off into Rajasthan. In the standard dialect of the south of the Braj tract we have indeed noticed the use of a form of the present definite (*lāw̃ lāw̃* instead of *kar̃tu lāw̃* I am doing) which is borrowed from that language and in the centre of Bhaaratpur other examples of its influence have been pointed out but in both these cases the instances are sporadic. In the Dang dialects on the other hand they are quite common and give a distinct colour to the whole. Dangi in short shows the first signs of idioms which we shall meet more and more frequently as we go west till they arrive at their fullest development in Gujarat. In one notable instance (the impersonal use of the past tense of a transitive verb) we find the Gujarati idiom already established in the Dangi of Jaipur.

As in many rude languages we find idioms preserved which throw light on more advanced forms employed in more civilised speeches. For instance (as in old Gujarati) Dangi clearly forms a dative by putting the genitive into the locative case. Thus *meio* of me makes a locative *meai* which means to me. This explains the origin of the Hindi suffix *ko* (Braj Bhakha *lāw̃*) which is really the locative of the genitive post-position *la* (Braj Bhal ha *lau*)<sup>1</sup>

We have noticed in the Braj Bhakha of Algharh and of the east of Agra a curious pronoun of the third person *gū oī gūa*. The corresponding form in Dangi *olā* or *lūa* probably indicates the origin of this peculiar form. *lūlā* is only another form of the familiar *lūh*.

In Braj Bhakha nouns form (amongst several methods) their oblique plural in *n* preceded by a *slōit* vowel. Thus *glōia* a horse *glōian lau* of horses *nai:* a woman *nain lau* of women. In Rajasthan these end in a nasalised long vowel. Thus *glōā lo nuyā lo*. Dangi occupies an intermediate position and exhibits a form older than either from which both are derived. The oblique plural ends in *n* always preceded by a long vowel. Thus *glōran ko* of horses, *nain lo* of women, *dan* or *dan* a day, *dman-lo* or *danan ko* of days.

In all the Western Hindi dialects the past tense is simply the past participle of the verb without any suffix. We have seen that in Eastern Hindi and Biharī (and other languages of the group) certain suffixes are added to the verb in all its tenses. Thus

<sup>1</sup> *Ko* is den ed dly from an old fo m *laku* wh ch n ts turn represents the Sanskrit *kr̃te*. *Kr̃te* (wh ch in Sanskrit means fo ) s the lo at ve of *kr̃tāh* wh ch tself is the origin of the H nd *ko* mean ng of

(Eastern Hindi) *marṃga s* he struck. This *s* suffix is, as has been explained, the relic of an enclitic personal pronoun.

We shall see, in dealing with Jharpuri, that this very termination can also be added to words, but here it is recognised as a distinct enclitic word, not as verbal terminations and can be added or not at will. Thus, *gayo* or *gayo s*, he went (it will be noticed that the same peculiarity occurs in Brajphari Bundeli, *vide post*, p. 185).

This enclitic is common in Dangi, as in *bulai s*, she was called.

In Western Hindi the sign of the Agent case is *ne* or *nai*. In Rajasthani and Gujarati this case takes no postposition but *ne* or *nai* is used to indicate the Accusative-dative. In Dangi *nai* is used (in the case of pronouns) for both the Agent and the Accusative dative. In the first case it is used with the form of the nominative, and in the latter case with the oblique form. Thus, *taĩ nai*, by thee, *to nai*, or *to lãĩ*, to thee. Here we see the postposition in the actual circumstances of the change of its meaning.

In Rajasthani the conjunctive participle *marĩ* be formed by adding *ar* to the root. Thus, *marar*, having struck. In Western Hindi it is formed by adding the suffix *laĩ*, the letter *r* being optionally added at the same time to the root. Thus, *mar laĩ*, or *marar laĩ*. In Dangi, it is formed by suffixing *laĩ*, or by adding *ar* or *ri*. Thus, *mar laĩ*, *marar* or *marri*. Here we see the origin of the suffix *ar*. It is formed by the elision of the *l* of *laĩ*, and that this is the fact is proved by the form *marri* which is evidently a contraction of the form *marar laĩ*. This, also incidentally throws light on the Rajasthani genitive in *so*. The Marwari *ghosa so* is by process of reasoning a contraction of *ghosa-kar so*, just as the Bengali *balak*, of a boy, is a contraction of *balak ka*.

Owing to the interesting character of these Dangi dialects I have appended a special List of Words and Sentences, which illustrates their various forms.



## DĀNGĪ OF KARĀULĪ

In the State of Karauli Dāngī is reported to be spoken by 60 000 people. Here it is a rude Bīāj Bhākhā with a strange vocabulary and various inflections of Jaipurī. Two specimens are given — a portion of the Parable of the Prodigal Son and a letter written in the locality given just as it was put down except that the formal salutation at the commencement has been omitted. The following are the principal divergencies from Standard Bīāj Bhākhā which should be noted.

**Pronunciation** — The letter *a* often becomes *i* in an unaccented syllable as in *b ih* a child *s i i j* the sun. The letters *e* and *ai* are apparently interchangeable. It is quite common to find the same word spelt with one or other indifferently. Thus *p i t a i* or *p t e* he beats. So *o* and *au* are absolutely interchangeable. Thus *m a u i a m ō i a m o i a* or even *m u a* a son. So *e l a y o* or *e l a y a u* he went. The letter *l* is sometimes inserted between two vowels as in *s u l a i* swine. It is sometimes omitted as in *i a n* for *i a l a n* to remain. When a vowel precedes a doubled consonant it may be lengthened and one consonant of the doublet omitted. Thus *u t a i* for *u t t a i* an unsway. In the word *l i i p* well an initial *l* has become *l h*. Instances of contraction are *b l o i* or *b l a u t* for *b a h i t* much and *d o k* for *d o e l* one or two.

**Strong nouns** which in Bīāj Bhākhā end in *a* here usually end in *au* or *o*. Thus *g l o i a u* a horse. A few nouns of relationship such as *m a ō i a* a son still end in *a*. The oblique form singular of nouns in *au* (*o*) usually ends in *e* as in *g l o i e l a u* of a horse. The Rajasthanī form in *a* is however also common. Thus from *b a i y o b a i y i l ũ* to the mother. Note that this word ends in *o* although it is feminine. The Nominative Plural usually takes the form *g l o i e* but occasionally we have *g l o i a*. The oblique plural usually takes the form *g l o r a n*. The long vowel in the last syllable of the oblique plural is typical of Dāngī. Sometimes we have *en* instead of *an* as in *j e g i e n l e* to the calves. Nom. sing. *j e g i o*. Nouns like *m a ō i a* have obl. sing. and nom. plur. *m a ō i a* and obl. plur. *m a u i e n*. Nouns ending in consonants have a nom. plur. in *a* as in *d i n* a day *d i n a* days *p i i l l* a father plur. *p u i l l a*. The oblique plural ends in *an en* or *an* as in *d i n a n* or *d i n e n j a i e n* (*jan* a person) and *p u i l l a n*. Nouns in *i* and *u* preserve the long vowel in the oblique plural. Thus *m e l n a t i* a servant has *m e l n a t i n* and *p a u u* a buffalo calf has *p a u u n*.

The case suffixes are the same as in Bīāj but there are also some irregular forms. Thus for the accusative dative besides *l a ũ l e* and *l ũ* we have *n e* (properly belonging to the case of the agent). Thus *t u u i p a i j a n n e l a i l a i* take those rupees. The suffixes of the instrumental ablative are *s ũ s e s ō* with the usual variations but very common is *p a i s e* as in *t o a p a i s e l a i l a i* take from him. We have even *p a i* (properly belonging to the locative) used alone as an ablative in sentences such as *m o p a i d i g y a u n a n e j a t* it is not gone by me. I cannot go.

Besides the two ordinary genders masculine and feminine there are distinct traces of a neuter which is indicated by the nasalisation of a final *au* or *o*. Thus *p a n y a i* *s i l l i g a y o* the water has dried up *s i l l a k a l p a i y ō* a famine fell *b i d a i y ō* it was considered (by him) he considered *a p n ō p e t* his own belly.

The pronoun of the first person is *l ũ l ō m e* or *m a i*. The genitives plural of the first and second persons are (1) *l a m a i a u* or *h a m i a u* (2) *t i m a i a u*, *t u m i a u* or *t y a i a u*.

The oblique forms plural are *haman* and *tuman*, respectively. The genitive of *ap*, self is *ap'nan* or *ap'lan*. As pronominal adjectives note *ghā*, here, *jab* at this time, as well as 'when', *bhā* there.

The verbal irregularities are few in number. There is a negative verb substantive. The only form noted is *nane* which means both 'I am not' and 'he is not'. We have already noted *nanē* 'I am not, in Silwari Brij Bhakhi'.

As in Bhardwaj Bundeli, the initial *h* of the verb substantive is often dropped when the verb is used as an auxiliary. Sometimes *y* is inserted. Thus we have, *ropat e*, he sets up, *jat ye* he goes, *det o*, he was giving, *chayat e*, they were grazing. The full form is also used as in *dolat hat*, he is walking about.

The definite present generally prefers the Rājasthani principle of conjugating the auxiliary with the simple present, instead of with the present participle.

The past participle nearly always ends in *yau*. Sometimes the *y* is omitted. We have both *chul'yan* and *chul'an* he finished.

Preterite forms of the imperative are *aiyo*, come, *dho ghal'yan*, give, *l'yan*, take, and *d'yan* etc.

The following is a list of unusual words which occur in the specimens. Verbs are quoted under their root forms —

- atyan* we are
- asa* a wall niche
- ajhyā* or *ajhā*, agrar
- latthan*, a buffalo
- lilas* a husk
- ll'al*, a cattle pen
- gl'u* to fight
- chal'u*, durable
- al'hatta*, good, handsome
- jeg'is*, a calf
- tal'al de*, to wall away
- tau tau*, erosion
- thath'is*, dry stalks of bajra
- d'ig*, to walk
- dol* to wander about
- d'hāl le*, to see
- d'aju* a father
- dho ghal* or *dho de*, to give
- nul'h*, to leave behind. In Jipur this means 'to omit'
- nyai plus*, straw and chaff, fodder
- panyan*, water
- ph'al* in way *ph'al' sujhi*, he came to his senses
- plus*, chaff
- baiyo* a mother
- har'banu* a woman a wife
- bh'ay'lo* a friend
- bh'ua*, a brother

- bhūs*, to bark (like a dog).  
*malūk*, handsome, good.  
*muk<sup>o</sup>tau*, much.  
*meh<sup>o</sup>natī*, or *mehantī*, a servant.  
*rāhan*, a stove.  
*lāgan*, enmity.  
*lār*, to throw food before cattle, to tend them.  
*lōḥā*, grown up.  
*lōhyau*, blood.  
*hal*, to move (intransitive).
-

[ No 20 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAHA (DANGI)

(STATE, KARALI)

## SPECIMEN I.

कोई आदमी-के दो मोड़ा हे । विन-में-से ल्हौरे मोड़ा-ने दाजू-से कही अरे दाजू विसुधा-में जो मेरो बट है वाय मों-को वाँट-दे । तव वाप-ने अपनी विसुधा वाँट दीनी । कछूक थोरि-ई दिनन-में ल्हौखा मोड़ा सब विसुधा समेटि दूर परदेस-कूँ चल्यो-गयो और भाँ गुलाम्यों-से सब दिना खोय-दीए सब विसुधा लुटाय-दीनी । जब सवे गमाय-चुक्वौ तव भाँ वड़ो भारी सूखा-काज पय्योँ और वो नगा हे वैठयो । वो वा देस-में बसिबे-वारे एक कोई-के भाँ रहवे लग्यो । वा-ने वा-कूँ आप-के खेतन-में सूहर चरायवे पठायौ । भाँ जा कृकस-कूँ सूहर चरते वा-से अपनों पेट भरवो विचाग्योँ । वा-कूँ कोई नही देतो । जब वाय फिटक सूभी और वा-ने कही के मेरे दाजू-के भाँ भोत मेहनतीन-काँ पेट-से जबर रोटी होय-है और में भूखन मरूँ । जा-से भाँ-से दाजू-के घर जाजंगो और भाँ वा-से कहंगो अरे वाप में-ने तेरे अगारी पापै पाप-को धंधो कखौ-है । में तेरो लाड़िलो बजवे-वारो नही रछौ । मीय तू तेरे एक मेहंती-की नाई रागिब-ले ॥

[ No 20 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

BRAJ BHAKHA (DANGI)

(STATI KARALLI)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION

Koi ad'mi ke do moi i he Win mĩ se hharuē moi a ne  
*A certain man of two sons were Them in from (the-younger) son by*  
 d'iju se kahi, ra daju bisudh i mĩ jo m'io b'it hu  
*the father to it was said 'O father property in what my share is*  
 waṅ mō ko b'it de' i b' hap ne r'p'ni b'udh i b'it d'ni  
*that me to divide give' Then the father by his own property was divided*  
 K'achhuk thoic i d'ir'ni mē hharuē mora r'ib bisudh i sam'it  
*Some few even days in the younger son all property having collected*  
 d'ni p'ir des l'ũ ch'ir'vo g'ivo au bh'ĩ gul'm'ũ se r'ib d'ina  
*a far foreign country to went away and these debauchery in all days*  
 k'hoi d'ic r'ib bisudh i hut' d'ni J'ib sab'e  
*having wasted all the property was squandered When everything*  
 g'amaṅ chul r'ru t'ib bh'ĩ b'roo bh'ni sukha l' d' p'ir'vō ru vo  
*wasted was completely then there a great heavy day time fell and he*  
 nanga he b'ru'ho W'o wa des m'ĩ b'ra'be wa'ic ek  
*naled having become sat down He that country in dwelled one*  
 koi ke j'hā r'rh'be r'g'vo W'a'ne wa l'ũ ip'ke k'hat'ni mē  
*certain person of near to dwell began Him by him himself of fields in*  
 su'ru cha'ar'be pathavau Bhā j' k'har' k'ũ su'ru ch'ar't'ic  
*swine to feed it was sent There what huss the swine eating were*  
 wa se r'p'nō p't b'har'bo b'ich'ar'vō W'a k'ũ koi r'ahi  
*that by his own belly to fill it was thought Him to anyone not*  
 det'o Jab waṅ phitak s'uj'hi ru wa ne  
*giving was At this time to him discrimination became apparent and him by*  
 k'ahi ke 'm'ic'e daju ke j'hā bh'ot mel'h'ar'at'ni k'ar'ũ p'et se  
*it was said that 'my father of near many servants to belly than*  
 ubai ro'i hoy hai ru m' bh'uk'h'ar'ni m'ar'ũ J' r' se  
*exceeding bread is and I of hunger die This by (ie hence)*  
 j'hā se daju ke g'har' r'ũgo ru bhā wa se kahũgo  
*here from the father of house (to) I will go and there him to I will say*  
 aie bap mē ne te'e r'gar' p'ip'ai p'ip' k'ru dh'ar'udho k'ar'ar'ni hu  
*O father me by thee of before on on sins of occupation made has been*

Mē	tero	larilo	br̥be w̥aro	nr̥h̥	r̥hyau	Moy	t̥u	tere	cl
<i>I</i>	<i>thy</i>	<i>son</i>	<i>one who is called</i>	<i>not</i>	<i>was</i>	<i>Me</i>	<i>thou</i>	<i>thy</i>	<i>one</i>
meh̥nt̥i k̥i	nḁi	l̥al hi l̥e							
<i>servant of</i>	<i>like</i>	<i>leep</i>							

[ No 21 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHARHA (DANGI)

(STATE, KARALI)

## SPECIMEN II.

मै मुकते-क दिनन-से तुमन-कौं लिख-लिखा हार-चुकी कि भाँ डॉग-में  
 ढोर-ढारेन-कूँ न्यार-फूस भी नाने रछौ । पान्यौं-पात नदी-में सुखि गयो ।  
 तुमारे मुडा-से कडान-कूँ ठाँठरे लारिबे-की कहत-हो तो टारा-टूरी करत-है ।  
 मोडा लोठा हो-गयो तो भी हाल-ई जानत वूभत नाने । अब टुँक-ले भिआ  
 तेरो मुडा जेगरेन-कें लार-लार भी नाने जात-ये । झँ भूसत भूसत थकि मद्यो ।  
 हमन से दिनेन-की दिनेन लागन रोपते । अब हों वाखर-में-से कडि-जाऊंगो ।  
 वो घुरिबे डोलत-है । मै-ने भोत समभाय वुभाय कछौ तो औभूँ जतर  
 नाने देत-ई । कैयो जनेन ने समभायो तव वो भाँ से टरक-देत-है । तै-ने  
 भाँ वैयो भी नै रन दीनी । जब वैरवानी भौपरी-से खिरक-में आवत-ए तव  
 पडूरून-कूँ न्यार-फूस डारत्ये । मो-पै तनक भी नाने हल्यौ डियौ जात-ई ।  
 अब भिआ इन रूपकन-से दिन-उठि लोछौ सखत-है । अब तू भाँ अईयो ।  
 हों लिखि चुक्यौ । अब हों नाने जानतौ । आ-में-ई तू सब समभा वूभ  
 लीजौ । हों तो वाट निहारतौ निहारतौ आत्यौ हो-चल्यौ । नई-तो धोरि  
 दिनन में झँ आवतौ । अनाज कुठीला-में रन दीजौ । हमन-कौं मुकतौ  
 चैय्येगौ । और आ-में ते दो मन अनाज भडू-कौं धो-घालिजौ । मोय भरनो  
 हो गयौ-है । सो दोक दिना से कल है । और ननूआ भायले-से टेर-कें  
 कौजो के राहे पीछे-के आरे-में तीन रुपैया नाखि आयी-हँ । सो हाट-में-से  
 मलुक चलू अंगरखी और पन्हा और छट्टा कवा ले-के वैया-कूँ फाय-देय ।  
 वो भाँ मिलि भेंट-जायगी । मितौ विसाख मुदी ७ सम्बत १९५६ ॥

[No 21]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHARHA (DANGI)

(STATE KARALI)

## SPECIMEN II.

## TRANSLITERATION AND TRANSLATION

Mai muk<sup>a</sup>te u dīman se tumarī l r ū h l h l h k h a h r r chul r u  
*I many also days from you to waiting waiting am tired completely*  
 k 1 jhā dāg mē dhor dhacn k ū nyar plus bh nane  
*that here the Dang in the cattle herd for straw chaff (10 fodder) even not*  
 1 r h v a u P a n y ū pat nadi mē sul h u gayō Tumarc mu a se k a t t h a n k ū  
*was Water stream the river in dried went Your son to buffalo to*  
 thāh<sup>a</sup>je larib l 1 k a h r t h ō to t a i a t u r 1 l r r t h r 1  
*day stall s of bay a throwing of (wood) saying I am then evasion doing he is*  
 V o i a l o t h a h o g a y o t o b h 1 h a l 1 j a n a t b u j h a t  
*The boy grown up became nevertheless now even knowing understanding*  
 n a n c A b d h ū l k b h i a t a o m u a j e g i e n l ĩ l a i l a i b h 1  
*he is not Now see bottle fly son the calves to tending even*  
 n a n e j a t v e H ū b h u s a t b h u r t t h r 1 m a r y a u H a m a n s e  
*is not going is I bawling bawling being weary am dead Me with*  
 d i n c n l e d i n e n s e l r g r 1 r o r t e A b h ō b a l h r 1 m ĩ e l r h 1 ū ŋ g o  
*days of days from annuity setting up he is Now I house in from will go away*  
 W o g h u r a b e d o l t h a i M r 1 n c b h o t s a m j h y e b u j h a v  
*He for fighting wanding is Me by much remonstrating explaining*  
 l r h y a u t o r u j h ū ū r 1 n r n c d e t 1 K a r 1 o j a n c n n  
*was said still again answer I is not going even Several persons b/*  
 s a m j h a n o t a b v o b h ā s e t a r a k d e l h r 1 T r 1 n c h ū ĩ  
*it was remonstrated then he there from walling away is Thee by I/e*  
 h r 1 o b h 1 n a r r r n d i m J r b h r 1 b a n 1 h a n p r 1 s e  
*mother also not to remain was allowed When (my) wife the hut from*  
 l h a k m ĩ a r t e t a b p a u a u n l ū n y r plus d i r t j e M o p r  
*the pen in coming is then buffalo calves to fodder going she is Me by*  
 t a n a k b h 1 n a n c h r 1 r 1 d i g y r 1 r 1 A b b h 1 m  
*a little even is not moving walling going even Now brother, these*  
 r u p k a n s e d i n ū h 1 l o h y a u s u l h r t h r 1 A b t u j h ĩ r 1 o  
*conducts from day arising blood doing up is Now thou I/e please com-*  
 H , h l h c h u k y a u A b h ō n n c j a n t r u A m e e  
*I having written finished Now I am not I/nowing This in from*



tu	srb	samrjh	bujh	hju	Hõ	to	bat	nihar'tau
thou	all	understand	I now	please take	I	indeed	the road	watching
nihar'tau	atv ru	ho chalyau		Nru to	thore	dinan-mẽ	hũ	rwtau
watching	weary	became		Otherwise	a few	days in	I	shall come
Anaj	l utlhru m̃	ru		diju		Hamru kafı		muk'tau
The corn	the granary in	to remain		please allow		Me-to		much
chayyugau	Au	r m̃ t		do	man	anaj		Jhandu kafı
will be necessary	And	it in from		two	maunds	of an		It and to
dho ghrhru	Moy	ghar'no	ho ggyru hru		So	dok		dina s
please give away	To me	days has	become was		That	two( or) one		days from
hal ha	Aur	Nruua	bhay'le s	ter k̃		hju	h	rah
peace is	And	Nanua	friend to	seen having		please say		that the stove
pichho h	ru m̃	tu	ruparu	n khu		gyru hũ		So
behind of	mol e in	there	rupees	having left		come I am		Therefore
hit m̃ s	maluk	chru	ghru'lu	gur	pruha	aur		chrita
the market in from	handsome	lasting	skirt	and	shoes	and		a selected
hal ha	le l	brua k̃	phru d		Wo	gha		mih
comb taken having	the mother to	male over			She	here		having joined
bhet jay'grı	Mih	Bsal h	sudı	7	Sambat	1956		
will meet( me)	Date	Baisakh	bright half	7	Year	1956		

### FREE TRANSLATION OF THE FOREGOING

I am weary with writing to you this long time that there is no food for the cattle in this jungle. The water in the streams has dried up. When I tell you son to give the buffaloes *bagya* strokes he shuns the work. The boy is now grown up but still he won't understand anything. Look here brother, your son won't even go to feed the calves. I rail and bark at him till I am tired and the only result is that he hates me more and more every day. Now I won't stay in this house any longer. He goes about seeking whom he can fight with. No matter how much I reason with him he won't give me an answer. A number of people have reasoned with him but he just walks away from them. You did not let even my mother stay here and so my wife has to feed the buffalo calves when she goes out from the hut to the cattle pen. I am quite unable to get about myself. Now brother, through these goings on my blood is fairly dying up. Please come here yourself. I have already (before) written to ask you this. Now I don't know anything. From this letter you can understand the state of affairs. I am very watching the road for you coming. If you don't I leave this in a few days and go to you.

Let the corn stay in the granary. We'll want a great deal. You may give two maunds of corn to Jhandu. I have been ill with diarrhoea but have been better for the last day or two. Tell my friend Nanua that I have left three rupees in the wall niche behind the stove. I want him to buy with them a handsome durable skirt and a pair of shoes and a good comb and to make them over to my mother. She will come here and see me. Dated 7th of the bright half of Baisakh, Sam 1956



singular as well as the nominative plural ends either in *e* as in Braj Bhakha or in *a* as in Jaipur. Nouns in *a* have only the form in *a*. Thus *potā* a grandson accusative *potā kũ* nom plu *potā g'oi* a house or horses. The other nouns seem to prefer *e*. Thus from *al'be walo* (or *waro*) a dweller we have as genitive *al'be wale lo* and from *janu* oblique *ja ie*. The oblique plural of all these nouns ends in *an* or *en* as in *potan lũ* or *poten kũ* to grandsons.

Masculine nouns ending in a consonant have a nominative plural in *a* as in *dina* days. The oblique plural ends in *an* as *dinan*. Sometimes we have the Braj Bhakha termination *an* as in *noh an lo* of servants.

Feminine nouns in *i* such as *cl'oi* a girl have obl sing and nom plu *cl'ori* and obl plu *cl'orin*.

The case suffixes are the following —

Agent	<i>ne</i>
Acc dat	<i>kũ kẽ lai</i>
Obl instr	<i>te tẽ taĩ pa te pa te lai te</i>
Gen	<i>lo obl masc le fem ki</i>
Loc	<i>mẽ in pa māũ on</i>

The oblique masculine of the genitive is sometimes (as in Jaipur) *l* as in *des l ek al'be wale lo d'ig'ie* never an inhabitant of that country.

The accusative dative sometimes takes the termination *ya* as in *pot'ya* to a grandson. There is also as usual an instrumental in *an* as in *bl'lan* by hunger.

There are traces of a neuter gender. Thus *sunyũ* it was heard he heard. Strong adjectives which in Braj Bhakha end in *an* in this dialect end in *o* with an oblique masculine in *a* or *e*. Thus *bl'alo* good oblique *bl'ala bl'ale*.

As regards **Pronouns**, that of the second person has its plural (nominative and oblique) *tam* not *tum* and a genitive plural *tum'o* or *tya'o*. He that is *wa* or *w'a* obl sing *ua* nom plu *we* obl plu *un*. An optional form of the acc dat sing is *waya*.

This is *ya* or *i* sing obl *ya* acc dat *wava* plu nom *ye* obl *in*.

Another word for that is *je* sing obl *ja* acc dat *jaya* plu nom *je* obl *ji* also *je b* then as well as when.

The Relative pronoun is *je* declined exactly like *je* that.

*Ko* is who? *ka* what? and *kacl'hi* anything. Hence Dangri is also called *K' lacl'hi ki bol* *Kan* or *lou* is any. None of these change their bases in declension.

The genitive of *ap* self is *ap lo* or *ap'io*. The word is sometimes (as in Jaipur) used to mean we. Quite frequently the personal pronouns *me'o wa lo* etc are used where according to the rules of Braj Bhakha we should expect *ap'no*.

The **Verb Substantive** is the same as in Braj Bhakha except that one of the forms of the pres<sup>t</sup> is *l'att'jo* instead of *l'utau*. *Hatt'yo* is also used as the present participle of *l'abo* to become. Other forms of this latter verb are 1 pres *l'oũ* 1 fut *l'igo* past *l'jo* conjunctive participle *lai* (not *l'uai*) *l'ai* etc.

The conjugation of the **Active Verb** is on the whole the same as in Braj Bhakha. The definite present follows the Rāyasthanī principle of conjugating the auxiliary verb with the simple present tense and not with the present participle. The present



[No 22]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA (DANGI)

(STATE JAIPUR)

(Rev G Macalister, M A)

## SPECIMEN I.

एक कें दो बेटा हे । उन में ते ल्होडे बेटा ने वा-के वाप ते कही अरे दाऊ धन-में मेरो बट है जाय मो कूँ वाँट-दे । जे वा-पै धन हत्थो जे उन कूँ वाँट दीयो । भौत दिना नही हूय ल्होडो बेटा सब-ई लैर भौत दूर परदेस में चल्थो गो । क्हाँ जार आप-को सग धन लुच्चापणे-में उडा दीयो । जब वा-ने सग धन उडा-दीयो जब वा देम-में ऐसी भारो जवाल पड्यो अर ऊ कगाल है-गो । पीछे वा ऊ देस-का एक रहवेवाले-के टिँगारे जा रछ्यो । ऊ वाय सूवर चरावे खेत-में खँदातो । जे पातडा सूवर खावै-हे जिन के खायवे-कूँ ऊ राजी हत्थो । अर काऊ-ई आदमी वाय नही टेंतो । जब वा-कूँ सुरत आई वा-ने कही अरे मेरे वाप के-ई नोकरन-के निरी रोटी अर मैं भूकन मरूँ । मैं उठूँगो अर मेरे वाप-के टिँगारे जाऊँगो अर वा-ते कछूँगो दाऊ मैं-ने सुरग-को पाप कख्यो अर तेरो पाप कख्यो । अर अब मैं ऐसी नही रछ्यो जे तेरो बेटा कहवाऊँ । मो-कूँ तेरो नोकर राख-लै । ऊ उठिर वा के वाप-के टिँगारे आयो । वाप-कूँ वा-कूँ दूर ते आतो-ई देखर दया आय गई । जब वाप दौड्यो जार गले-ते लगा-लीयो अर मट्टी लई वा-की । जब बेटा-ने वा-ते कई अरे दाऊ मैं-ने सुरग को पाप कख्यो अर तेरो पाप कख्यो । अर अब ऐसी मैं नही रछ्यो जे तेरो बेटा कहवाऊँ । जब वाप-ने आप-की नोकरन-ते कई आछे-ते आछे ओढणा लावो अर वा कूँ पेहरावो । अर वा-के हात-में अँगूठी पेहरावो । अर पाँवन में पयाँ पेहरावो । अर हम खावें पौवें अर चैन करें । क्योँ अक ई मेरो बेटा मर-गो हो जे फेर जी आयो । अर खोय गो ही जे पाय-गो । अर वे खुसी हैवे लगे ॥

वा को बडो बेटा हो जे खेत-में हो । जब ऊ आयो अर जब घर-ते लगतो आयो जब वा ने बजावो गावो अर नचवो मुखूँ । अब वा-ने एक जणू



[ No 22

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKTA (DANGI)

(STATE JAIPUR)

(Rev G Macalister, M A)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION.

Ek kē	do	beta	he	Un m̄c to	lhore	beta ne
<i>A certain one to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger</i>	<i>son by</i>
wā ke	bap te	kahi,	'are	dru,	dhan m̄c	mero bat hai
<i>his father to</i>	<i>it was said</i>	<i>O</i>	<i>father</i>	<i>wealth in</i>	<i>my share is</i>	
jaya mo kũ	bāt de'	Je	wā pa	dhan	hattyo	je un kũ
<i>that me to dividing give'</i>	<i>What</i>	<i>him with</i>	<i>wealth</i>	<i>was</i>	<i>that them to</i>	
bāt	diyō	Bhūt dina	nāhī	huyē	lhoro	beta s̄b
<i>dividing was given</i>	<i>Many days</i>	<i>not</i>	<i>became</i>	<i>the younger</i>	<i>son entire even</i>	
lai	bhaut	dur	pa des-mē	chhō go	Whā	
<i>having taken</i>	<i>very</i>	<i>distant</i>	<i>foreign country into</i>	<i>went away</i>	<i>There</i>	
jai	ap hō	sag	dhan	luchchā pa mē	ura diyō	
<i>having gone</i>	<i>his own</i>	<i>all</i>	<i>wealth</i>	<i>riotous living in</i>	<i>was squandered</i>	
Jab	wā ne	sag	dhan	urā diyō	jab wā	des mē aro
<i>When him by</i>	<i>all</i>	<i>wealth</i>	<i>had been wasted,</i>	<i>then</i>	<i>that</i>	<i>country in such</i>
bharo	jawal	paio,	ai	u langal	hai go	Pichhā wā u
<i>great famine</i>	<i>fell,</i>	<i>and</i>	<i>he</i>	<i>poor</i>	<i>became</i>	<i>Afterwards he that</i>
des ka	ek	rah'be wāle	he	dhīgare	ja rahyo	U waya suwar
<i>country of one</i>	<i>inhabitant of</i>	<i>near</i>	<i>having gone</i>	<i>renamed</i>	<i>He</i>	<i>him</i>
chhābe	khet mē	khādato	Je	patrā	suwar	khawā he,
<i>to feed field in</i>	<i>sent</i>	<i>What</i>	<i>lands</i>	<i>some</i>	<i>eating were,</i>	<i>those of</i>
khay'be kũ	u	pa	hattyo	Ar	kau	ad'mā waya nāhī dēto
<i>eating for he</i>	<i>pleased</i>	<i>was</i>	<i>And any even</i>	<i>man</i>	<i>to him</i>	<i>not gave</i>
Jab wā kũ	surat	ai	wā ne	kahi	'are!	mere bap ke
<i>When him to understanding</i>	<i>came</i>	<i>him by</i>	<i>it was said</i>	<i>O!</i>	<i>my father of</i>	<i>verily</i>
nok'man kē	man	lohi,	ar	māi	bhukhā	marū Māi uthūgo,
<i>servants to plenty</i>	<i>bread (is)</i>	<i>and</i>	<i>I</i>	<i>of hunger</i>	<i>am dying</i>	<i>I will arise</i>
ar mer-	bap ke	dhīgare	jaūgo	ar	wā te	kahūgo, dau,
<i>and my father of</i>	<i>near</i>	<i>I will go,</i>	<i>and</i>	<i>him to</i>	<i>I will say,</i>	<i>father,</i>

maĩ ne surag ko pap haiyo, ai tero pap haiyo, ar ab maĩ also  
*me by heaven of sin done and thy sin done, and now I such*  
 nahĩ iahyo, je teio beta kah'waũ, mo kũ teio nokar  
*not remained that thy son I may be called, me (acc) thy a servant*  
 rakh lai ' Ū uthr wa le bap ke dhĩgare ayo Bap kũ  
*leep'' He having arisen his father of near came Father to*  
 wa kũ dur te ato dekhar daya aya gai Jab bap  
*him (acc) distance from on coming just having seen compassion came Then the father*  
 dauyo jar gale te laga liyo, ai matti lĩ wa lĩ  
*an having gone the neck to was applied and kisses were taken him of*  
 Jab beta ne wa te hai 'aie dau maĩ ne surag ko pap  
*Then the son by him to it was said, O father, me by heaven of sin*  
 haiyo ai teio pap haiyo, ar ab also maĩ nahĩ iahyo je teio  
*done and thy sin done and now such I not remained that thy*  
 beta kah'waũ' Jab bap ne ap ke nok'ran te hai  
*son I may be called Then the father by his own servants to it was said*  
 rchhe te rchhe orhana lawo u wa kũ peh iawo, u wa ke hat mẽ  
*good from good clothes bring and him to put on and his hand*  
 āguthĩ peh iawo, ai pāwan mẽ panā peh iawo, ai ham khawẽ  
*a ring put on and feet in shoes put on, and let us eat*  
 piwẽ ai chain karẽ Kyõ ak i mẽio beta  
*let us drink and merriment let us make Because that this my son*  
 maĩ go ho je pheĩ jĩ ayo, ai khoya-go ho, je paya go  
*dead was who again living came and lost gone was who was found'*  
 Ai ne khusi haibe lage  
*And they merry to be began*

Wa ko baro betĩ ho je khet mẽ ho Jab u ayo, ai  
*His elder son was, who field in was When he came, and*  
 jab ghar te lag'to ayo jab wa ne bajabo gabo ar nach'ho sunvĩ  
*when house to near came, then him by music singing and dancing was heard*  
 Jab wa ne ek janu nok'ran mẽ te bulayo Jab wa te  
*Then him by one person servants from among was called Then him to*  
 puchhi rk 'aj i ha bĩt hai?' Jab wa-ne wa te  
*it was asked that today this what thing is?' Then him by him to*  
 hai 'teio bhariya aya go hai, teie bap ne jĩwāye haĩ  
*it was said 'thy brother come is thy father by a feast has been given,*  
 rk wa ne u iaji bajĩ achhẽ dekh-hyo' Ū usaya go ja te  
*that him by he safe and sound well was seen' He became angry therefore*  
 bhutar nahĩ gayo Ja te wa ke dau-ne bahar ar u  
*inside not went Therefore his father-by out having come he*



manayo Jab wa ne wa ke bap kũ juwab diyo ak 'dekh  
*was persuaded Then I am by his father to reply was given that 'see*  
 itek bar'san te meĩ teri chak'ri karũ ar maĩ ne kabhũ hĩ teno  
*so many years from I thy service do, and me by ever even thy*  
 kahyo nahĩ ıalyo, to u trĩ ne mo kũ ek bak'ra u nahĩ  
*order not was disobeyed, still thee by me to one goat even not*  
 diyo ak mere bhayal'le saje maĩ khusı kar'to Pan  
*was given so that my friends of with I merit might make But*  
 tere ya chhora kũ ate ı ja ne turo dhan ber'nın mẽ  
*thy this son to on coming just whom by thy wealth prostitutes in*  
 ura diyo ya le lahẽ to taĩ ne jĩwãye Wa ne wa te  
*was wasted I am of for indeed thee by a feast is given' Him by him to*  
 hai beta tu to sadãı meıe dhıgare rabaı Je mere  
*it was said 'son thou indeed always my near loved What my*  
 dhıgare hu, je teıo ı hai Khusı hai'bo ar rajı haıbo  
*near is that thine verily is Merit to make and pleased to be*  
 to hum lũ chayo ı ho lyõ ak ı turo bhaya mar go  
*indeed us to proper was, because that it is thy brother dead*  
 ho je pherũ jıyayo, khoya go ho je pheı paya go'  
*was, who again living came lost gone was who again was found'*

---

[ No 23 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHANHA (DANGI)

(STATE, JAIPUR)

(Rev G Macalister, M.A.)

## SPECIMEN II.

एक ठाकर हो । तो वा-कै खायवे-कूँ घर-में कछू हत नहीं हो । तो भटसीदेण वा-ने कही कि भाई चाकरी-कूँ जाजंगी । तो एक सोण-चिड़ैया ही । जा-के सोण लेवे जाय । रोजीना तो ऊ सोण-चिड़ैया वा कूँ सोण नहीं दे । सोण-चिड़ैया तो चुगेरे-कूँ जाय । और वा-के वज्जान-तें कह जाय वेटा काउ-कूँ सोण मत दे-दीज्यो । तो ऊ तो चुकवे-कूँ गई अर पीछे-तै आयो ठाकर । तो सोण-चिड़ैया-के वज्जान-ने वा-कूँ सोण दे-दीयो । तो ठाकर जँट-की काठी खूब कस-अर जँट-पै चँड़-अर चल-दियो । तो पीछे-तै सोण-चिड़ैया आई । वा-ने पृछी वेटाओ काउ-कूँ सोण तो नहीं दियो-है । तो कै मैया हम-ने तो सोण दे-दीयो । ठाकर आवो करै जा-कूँ । तो सोण-चिड़ैया भजी हॉ-तैं । तो गैल-में ठाकर जा-लियो । तो हॉं जार वैरवानी-को रूप धर-लियो । तो ठाकर-ने पृछी तू कोण । मैं तेरी वैरवानी । तो कै आ एक-ते दो हुये । तो जँट-पै ऊ वैठा-लई । खटकेन-की दव लगी । तो एक पोखिर भरी ही पाणी-ते । तो वा सोण-चिड़ैया-तें वोख्यो कै मैं खटके कछ्याजँ । वा-ने कही कै जा कछ्या । तो वा पोखिर-कै टंगारे खटके करवे गयो । तो खटको कर-केन सीसो लेर उलटो बगद्यो- । तो पोखिर-की पाड़-में स्याँप मेंड़का माँजँ लपकै । तो वा-ने कही कै या-को ज्यो या अजाँय ले । तो वा-ने चकू-तें काट माँस आपणी जाँग-में-ते और वा स्याँप-कूँ फेकवो कछ्यो । तो स्याँप खूब धाप-गो । तो आप-ई उठर चल्यो-गो । तो ऊ जार पोख्यो जँट-कै उंगारे । तो लोईन-ते वा-की जाँग भौज रही । तो सोण-चिड़ैया-ने देखी । कही का हुयो । तो वा-ने कही कै एक मेंड़का-कूँ स्याँप खावै-ही । जा-तें मैं-ने मेरी जाँग-को माँस राड़ो काठ-काठ-कैं । भटसीदेण सोण-चिड़ैया-ने हात फेर दियो । तो ऐसी-की ऐसी जाँग है-गई । तो चँड़ जँट-पै दोन्यूँ चले । तो वा मेंड़का-ने सोसी कै तू वा-कूँ आड़ो कव आवैगो तो होय न होय । अब-ई चलो । तो भटसीदेण हॉं-तैं चल दियो ॥

[No 23]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHASKHA (DANGI)

(STATE JAIPUR)

(Rev G Macalister, M A)

## SPECIMEN II

## TRANSLITERATION AND TRANSLATION.

Ek Thakari ho To walari kharibe kũ ghar mẽ karchhu  
*One Thalari there was Then him to to eat house in anyting*  
 hat nahĩ ho To jhat'sidan wane karchu hi 'bhai  
*even not was Then immediately him by it was said that brother,*  
 chakari kũ jũgo' To al son churariya hi, ja ke son  
*service for I will go' Then one omen bird there was, wlose omen*  
 lebe jara Rojara to u son churariya w kũ son nahĩ  
*to take he goes Every day indeed that omen bird him to omen not*  
 de Son churariya to chugul kũ jara, war wa-ke barchhan tẽ  
*gives The omen bird then picking food for goes and her young ones to*  
 karch jara beti, laru kũ son mat de dya' To u to  
*saying goes, sons, any one to omen do not give' Then she on her part*  
 chuk'be kũ gra ar piche tai ayo Thakar To son churariya ke  
*feeding for went, and behind from came the Thalari Then the omen bird of*  
 barchhan ne wa kũ son dardyo To Thakar ūt hi kathi  
*young ones by him to omen was given Then the Thakari camel of saddle*  
 khub has ar ūt pai chār ri chardyo To piche tai  
*tightly tied having camel on mounted having set off Then behind from*  
 son churariya ai Wa ne puchhi 'beti kũ son to nahĩ  
*the omen bird came She asked, 'children any one to omen indeed not*  
 dya hai? To kai marja ham ne to son dai dya  
*given is?' Then it was said 'O mother, us by indeed omen was given*  
 Thakari abo laru j kũ To son churariya bhari wã tai,  
*The Thalari coming does, him to Then the omen bird is an there from,*  
 to gal mẽ Thakari j hyo To wã jar  
*then the way in the Thalari was overtaken Then there having gone*  
 bair'banu ko rup dhai hyo To Thakari ne puchhi 'tu  
*a woman of form was assumed Then the Thalari by it was asked, 'thou*  
 kon?' maĩ teri ban'banu To hu, a ek te do huye'  
*who? I thy wife' Then it was said, come, one from two became'*

To unt pai u baitha lai Khat'ken ki dab lagi, to  
 Then camel on she was caused to sit Nature's call of necessity was felt, then  
 ek pokhu bhari hi pani te To wa son churaya tē bolyo hai  
 one tank full was water with Then he the omen bird to spole that,  
 'maĩ khat'ke hary aũ' Wa ne kahı kai ja  
 'I a call of nature having done come' Her by it was said that go,  
 hay a' To wa pokhir hai dhagne khat'ke kar'be gıyo  
 having done come' Then he tan! of near call of nature for doing went  
 To khat'ko hu kain siso ler ulto bıg'dyo To  
 Then call of nature done having water having taken back he returned Then  
 pokhu ki pai mē syāp maĩr'ka mǎũ lap'kai To wa ne kahı  
 the tank of bank on a serpent a frog at darted Then him by it was said  
 hai 'ya ho jyo ya vjāy le To wa ne chı-l ku tē  
 that 'this of life this one untimely takes Then him by pen knife with  
 hat mās ap'ni jāg mē t aur wa syāp kũ phak'bo lıyo  
 having cut flesh his own thigh in from, and that serpent to throving was done  
 To syāp khub dhap go lo apı uthai obalyo go  
 Then the serpent much satisfied went Then himself having arisen went away  
 To u jai pōchhyo ūt lı dhāgıı To lon te vı ki  
 Then Ie having gone arrived the camel of near Then blood with his  
 jāg bhı vı To son churaya ne dekhı kahı ka hıyo?'  
 thigh wetted was Then the omen bird by it was seen it was said 'what became?'  
 To wa ne kahı hai ek maĩr'kı kũ syāp khawı ho,  
 Then him by it was said that one frog to a serpent eating was,  
 jı tē maĩ ne mıı jāg k) mās lıyo kıt kat laĩ' Jhı'ıden  
 therefore me by my thigh of flesh was th own cut out having At once  
 son churaya ne hat phı d vo To ası lı vı jāg hı gı  
 the omen bird by hand was passed on Then such of such the thigh became  
 To chār ūt pai donyũ chale To vı maĩr'kı ne  
 Then mounting the camel on both set off Then that frog by  
 sosı kai 'tu vı kũ ası lab awıgo to hoıa  
 it was thought said, 'thou him to serviceable when will come then it may be  
 na hıya, abı chalo' lo jhı'ıden whā rı chı dıyo  
 not it may be, now even go' Then at once there from he started

---

 FREE TRANSLATION OF THE FOREGOING

There was a Thakur who had nothing to eat in his house so he said to himself, 'brother, I'm going to look for service. There was also a bird of omen, and the Thakur went to her to get an omen, but though he went every day she never gave him one. One day she went out to pick up some food, and before she started she told her

children on no account to give an omen to any one. While she was away the Thakur came as usual and the chicks gave him the look for indication so he saddled his camel mounted and set off.

Back came the omen bird. My children are you sure you give no one an omen? Indeed we did mother. We gave it to the Thakur who comes every day.

Up flew the omen bird and overtook the Thakur on his way. She assumed the form of a woman. Who are you? said he. I'm your wife. Come along one has become two. So he took her up on his camel. They came to a tank full of water and he was compelled to descend for a certain purpose. I'll be back in a moment said he. All right said she. On the bank of the tank he saw a snake pursuing a frog.

It's a shame to let the poor thing be killed said he. So he took out his penknife and cut bits of flesh out of his thigh with which he fed the snake till it could eat no more. Then he got up and went back to the camel. His thigh was all bloody. What's happened? said the omen bird. A snake was going to eat a frog so I threw it lumps of flesh from my thigh instead.

Straightway the omen bird passed her hand over the wound and it healed up as it was before. Then they got up on the camel and went on their way.

But the frog said to himself some day or other you may be of use to him. Go at once. So he started off at once.

[This is the end of the extract. The entire story which is a long one will be found on pp 82 and ff of Mr Macalister's book. The frog takes the form of a barber and overtakes the Thakur. The three then go on. The snake out of gratitude for his good meal also joins the company as a Brahman. The four settle in a city where the omen bird gets the Thakur service under the king on a salary of a *lakh* of rupees. The king's barber persuades the king to set the Thakur three apparently impossible tasks (to get a snake's jewel, to find a ring thrown into a well and to get news of his dead and gone ancestors) all of which the Thakur performs with the aid of the snake, the frog and the omen bird. To carry out the third task the omen bird assumes the form of the Thakur and gets the king to make a huge funeral pyre on which she sits. It is lighted and she flies away in the smoke. She then sends the Thakur to the king with the news that he has come back from the king's ancestors and that they are all well but want a barber. So the king makes another pyre and sets his barber on it to go off to his ancestors. The pyre is lighted. The barber is of course burnt to death and the king and the Thakur live happy ever afterwards.]

---

## DĀNGBHĀNG

In the south east corner of the Jaipur State, on the borders of Kotah and Karauli, and separated from Dangri by Kahlmal and the Dangri of Karauli we have Dangbhang

The estimated number of its speakers is 80,363

Dangbhang is more infected with Jaipuri idioms than Dangri. It even exhibits modes of expression which have hitherto been considered to be peculiar to Gujwari. In its grammatical forms the following are the main points in which it differs from Dangri of Jaipur

**Pronunciation**—There is a tendency for *ɛ* to become *a* as in *dan*, a day, *lakhyo*, written. So *u* becomes *ɛ* in *ɛpyo*, a rupee

The tendency to disaspiration appears to be stronger even than in Dangri. We have cases like *lusi*, pleasure, *bādo* bind, *suko*, dry, *sad* (*sadhu*), a saint, *bhuko* hungry, *ɟɔb*, a tongue, *lo*, non, *ɪahas* (*ɪakhas*) a fiend. The letter *h* is often transferred to the first letter of a word, as in *mhal* for *mahal*, a palace, *mhasaj*, as well as *mahasaj*, a great king, *ghado*, for *gadho*, an ass. Similarly *m* is transferred in *Imabo* for *lambo*, long. Disaspiration is as usual, prominent in the conjugation of the roots *ɪah* remain, and *lah*, say. We have *ɪat has* for *ɪahat has*, he lives, *ɪayo*, lived, *lat*, said, *las*, say (imperative, 2nd sing), and *lɪgo* I will say

As a rule strong masculine nouns end in *o*,—not *a*, as in Dangri and Braj Bhakha,—thus, *beto*, not *beta*, a son. The oblique singular of these nouns, and the nominative plural, end in *a*. Thus, *beta lo*, of a son, *beta*, sons. The oblique plural ends in *an*, as in Dangri. In other respects nouns form their oblique forms as in Dangri.

There is no accusative dative in *ya*, like the *potaya* of Dangri. There is a locative in *ā*, as in *mhalā*, in the palace, *sāchyā*, in truth, and in *at* for nouns and adjectives ending in *o*, as in *mahnat*, in a month, *agar*, in front, before. This last locative is common, and when an adjective (or genitive) agrees with a noun in the locative, it too is put into that case, which is a most interesting survival. Thus we have *ap lɪ* (not *ap kē*) *mhalā*, in his own palace, *meɪ at* (not *meɪ e*) *agar*, in my front *ɪ e* before me, *tumas at pachhas*, in thy behind, behind thee.

The postpositions are the same as in Dangri, except that the agent has *nat*, instead of *ne*, and that the oblique genitive ends in *ka*, not *le*, as in *ū des ka ɪabala lat*, to an inhabitant of that country.

The termination *kas* of the dative (which also occurs in Dangri) is here clearly seen to be the locative case of *ko*, the sign of the genitive. In other words, in Dangbhang, a dative may be formed by putting the genitive into the locative, *ɪ e* by changing the termination *o* to *at*. Thus, *ɪabala kas*, to an inhabitant, *chayna has meɪ at*, there is a desire to me, I have a desire, *do puti ho jayaga teɪ at*, two sons will become to thee, thou wilt have two sons, *beta hoyā apnat*, sons will be to us we (*ɪ e* I) shall have sons.

When an adjective or pronoun agrees with a noun, the postposition is sometimes added to both, as in *ū nat ɪaja nat lat*, by that by the king it was said, it was said by that king, *ɪabala lat eɪ lat*, to inhabitant to one, to one (*ɪ e an*) inhabitant.

Sometimes the sign of the agent is omitted (as in Jaipuri), as in *ū* (for *ū-nat*) *maɪ ɪ kū mas*, he beat the sweeper woman.



woman was struck by him, *i.e.* he struck a woman, in which the verb (*mārī*) agrees in gender with the object (*strī*): (impersonally) *us-nē strī-kō mārā*, by him, with reference to the woman, striking was done, in which the verb (*mārā*), being used impersonally, always remains masculine whatever the gender of the object may be.

In Dāṅgbhāṅg, as in Gujarātī, when this impersonal construction is used, the verb is attracted by the gender of the object, and becomes feminine when it is feminine. Thus, *rājā-nai mait'ri-kūṅṅ bulāi*, literally, by the king, with reference to the female-sweeper, she (not 'it') was called, *i.e.* the king called the female-sweeper. Here, it will be observed, the word *bulāi* agrees in gender with *mait'ri*, although the latter has the sign of the dative, *hē*, attached to it.

We may also note the employment of the Jaipurī word *kōnī* or *kū . . . . . nī*, meaning 'not.'





gar chalan-mē ura-di Ū-nai sab pūji ura-di, pachhai  
*bad conduct in was-wasted Him-by all property was-squandered, afterwards*  
 ū des-mē bhot-so lal par gayo Jad wo lāgal ho-gayo Wo  
*that country in a-great famine fell Then he poor became He*  
 gayo ar ū des ka raibala kai ek-kai ja-kar rayo Ū-nai ū-kū  
*went and that country of inhabitant-to one to gone having lived Him-by him-to*  
 sur charaba-kū lhetan pai, khādayo Jo patra sur khawai-ha  
*swine feeding for fields-in was-sent Which hucks swine eating-were*  
 jn-sū wo pet bhar'ba-kū raji ho Kon ad'mi ū kū lāī  
*them-from he belly filling for pleased was Any man him-to anything*  
 bi nai de ho Jab ū kū gyān ayo jab ū-nai  
*even not giving was When him-to understanding came then him by*  
 kai, 'mera bap ka chakaran-kū roti ghan, ar maī bhuko  
*it-was said, 'my father of servants-to bread much(-is), and I hungry*  
 marū-hū Maī uthūgo ai mera bap kanaī jaūgo, ar ū sū  
*dying am I will-raise, and my father near will-go, and him-to*  
 kūgo, "bap, maī-nai sarag-ko pap karyo, ar tero pap karyo,  
*will-say, "father, me by heaven of son was-done, and thy son was-done,*  
 ar maī asyo nai rahyo so tero beto kuwaū, tera  
*and I such not remained that thy son I should be-called, th*  
 nokaran-mē mo-kū bi ek nokar rakh-lai''  
*servants in me also one servant keep''*

[No 25]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA (DANGBHANG)

(STATE, JAIPUR)

(Rev G. Macchister, M.A.)

## SPECIMEN II

एक राजा छी नपुत्री । जो मैतरी भाडू काडवा आवै-ही राजा हात मूँडो घोवै-छो । मैतरी-नै राजा-कूँ देखर आप-का मूँडा-कै आडो ढोकरो लगा-लौयो । फेर राजा-नै कईअस में देसपती तो राजा अर मैतरी-नै मो-कूँ देखर मूँडा-कै आडो ढोकरो कसाँ लगायो । फेर मैतरी-कूँ बुलाई । पृछीस में देसपती तो राजा । तै-नै आडो ढोकरो क्योँ लगायो मो-कूँ देखर । मैतरी-नै कई माहाराज क्योँ-ई नई । न्योँ ई कुसी मेरी लगा-लौयो । जँ नै राजा-नै कई कै साँची कै । फेर जँ-नै कई कै म्हाराज म्हारो घर-को मैतर मो-कूँ मारै । तुम नपुत्री हो । तुमारो मूँडो देखवा-को धरम नई । जब राजा-नै अपणा नौकरन-कूँ हुकम दे-दौयोस जा-कर देखो साँच्याँ-ई ई-कूँ भंगी मारैक नई । उन-नै जार देखीस साँच्याँ-ई जँ मैतरी-कूँ मारी । फेर उन-नै आ कयोअस मारी । जब जँ-नै राजा-नै देखीअस साद-सत-की बंदगी करो । सो साद-संत आवै जी-की-ई वो बंदगी करै । अर रोजीना धरम पुन्न करै । अब जँ-कै तो बेटा-की लग्गीअस कोई दाय करर बेटा होय आपणै । आपाँ तो नपुत्री हाँ । जँ-को बाग सूको पड्यो-हो । एक साद जँ-में आर अस्यो उतख्यो सो बाग हख्यो हो-गयो । राजा-नै जँ-की बंदगी करी साद-की । साद करामाँती है । सो अलवत या आपाँन-कूँ बेटो देगो । उन-नै राजी होर कई बच्चा माँग । बचन द्यो तो माँगूँ । बचन ई है । माँग । पुत्र-की चायना है मेरै । तेरा करम-में लख्या तो कोनी । जा दी पुत्र हो-ज्यायगा तेरै । वो तो साद हो रमतो । सो रम-गयो अर राजा म्हाँ आ-गयो आप कै । जँ-कै नवै महीनै पुत्र हो-गया । राजा राजी हो-गयो । जँ-जा घरवार बस्या ॥

[ No 25 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BRAJ BHAKHA (DANGBHANG)

(STATE JAIPUR)

(Rev G Macalister, M A)

## SPECIMEN II.

## TRANSLITERATION AND TRANSLATION

Ek rajā chho nāputrī Jo maritī jharu kar<sup>a</sup>ba awai hi,  
*A king was sonless When the-mihtarānī boom to wield coming was,*  
 rājā hat mūdo dhowai chho Maṭī nāi rājā kū dekhar  
*the-king hand face washing was The mihtarānī by the king having seen*  
 ap ka mūda kai ado dhok<sup>o</sup> ro laga hīyo Phr rājā nāi kai as  
*her own face to screen a basket was applied Then the king by it was said,*  
 ' māī des patī to rājā, r maṭī-nāi mo kū  
 ' I country lord verily king (am), and the mihtarānī by me  
 dekhar mūda lai ado dhok<sup>o</sup> ro lāṣṣ lāgāyo mo kū dekhar? '  
*having seen the face to screen a basket why was applied me having seen? '*  
 Pher maritī kū bulai puchhis māī des patī to  
*Then the mihtarānī to it was called she was asked ' I country lord verily*  
 rājā, tāī-nāi ado dhok<sup>o</sup> ro lāṣṣ lāgāyo? ' Maṭī nāi  
*king (am), thee by screen a basket why was applied? ' The mihtarānī by*  
 l r ' Mahārāj lāṣṣ ī rāī Nāṣṣ ī kusī marī  
*it was said ' Your Majesty why indeed is not Thus verily please me*  
 lāgā hīyo Ū nāi rājā nū l r lai ' sāchi lai ' Phr  
*it was applied Him by the king by it was said that ' truth speak ' Then*  
 ū nāi l r l r ' Mahārāj mharo ghro lo maritar mo lū marī  
*her by it was said that, Your Majesty, my house of mihtar me may beat*  
 lum nāputrī ho Tum ro mūdo dā hība lo dhīyam rāī ' T r b  
*You sonless one You face seeing of eligion is not ' Then*  
 rājā nāi ap<sup>n</sup> nāul<sup>o</sup> rān-l ū hul am dā diyos ' ja kar dākho  
*the king by his own servants to command was given, ' gone having see*  
 sāchyāī ī ī kū bhraṅgī marāik nāī ' Un nūi jar  
*in truth verily this one the mihtar beats (or) not ' Them by having gone*  
 dekhis, sāchyāī ī ī maṭī-rī-kū marī Phr un nāi  
*she was seen, in truth-verily that mihtarānī to she was beaten Then them by*

a	havo as	marī	Jab	ũ nam	raja nai
having come	it was said	she was beaten	Then	that by	king by
	dehī as	sad sant kī	band gī	haro	So
it was seen (10 thought)	'saints loly men of	service	do	So	
sad sant	awai	jī kī	wo bandagī	karī	Ar rojuna dharam
saints loly-men come	them of verily	le service	does	And daily	virtue
punn	karai	Ab	ũ kai	to	betā kī
loly actions	le does	Now	im to	verily	sof (the thought) was pleasi g
loi	day	karar	betā	hoya	apnū
some contivance	having-made	sous	iaj beco e	to is	Apā
naputri	hū	Ū lo	bag	suko	puryo ho
sonless	are	Him of	the garden	dry	fallen was
					Ā
ar	asvo	utaryo	so	bg	harvo
having come	sucl	aligted	that	garden	gree
bandagī	karī	sad kī	Sad	karāmāti	hai
service	was done	the saint of	The saint	a woiher of-1	acles
ā'bt	ya	apān kū	betō	dgo	Un nri
certainly	le	us to	a son	will give	Him by
					pleased
hri	bachchī	māg	Bachan	dvo	to
it was said	child	ask	Promise	give the:	I ask
hai	Māg	Putr kī	chīy'na	hai	marai
is	Ask	Son of	desire	is	to-me
					Tira
to	konī	Ja	do	putrī	ho jīav'ga
verily	(the, are) not	Go	two	sons	will become
sad	ho	ram'to	So	ram gayo	ai
saint	was	a wanderer	So	le-wandered away	and
a gayo	ap hri	Ū kai	nawāī	mahunū	putr
came	his own in	Him to	mintl	in montl	sons
rajī	ho gayo	Ū la	ghai bar	basya	
pleased	became	His	louse (and) lome	wer e establsh ed	

### FREE TRANSLATION OF THE FOREGOING

Once upon a time there was a king who had no sons. One day he was washing his hands and face when the Dame of the Broom came to sweep up the place. Directly she saw the king she hid her face behind her basket. Said the king, 'Hore am I monarch and lord of all. Why did the Mihitaran hide her face with a basket directly she saw me?' So he called her to him and asked her saying, 'Here am I monarch and lord of all why did you hide your face behind a basket?' Said she, 'You Majesty there was no

A woman of the Mihitaro caste commonly called a Mihitaran. A man of the same caste is called Mihitaro. It is an unlucky thing for a woman to see a child as person.

particular reason for me to do it I just put the basket before my face because it struck me to do so Said the ling tell the truth Then she replied Your Majesty the Mihari my husband will give me a drubbing For you have no son and it is not right that I should see your face Then the king told his servants to go and see if really and truly the Mihari would beat her or not So they went and saw that as a matter of fact she was beaten and they returned to the ling and told him that she had got the drubbing she expected

So the ling thought to himself that he must do homage to sunts and holy men And whenever a saint or a holy man came to his kingdom he did homage to him and every day occupied himself in virtuous and charitable deeds For he thought to himself how nice it would be to have a son and that he must do all he could to get one Now his garden was all dry and withered up and one day a saint who alighted in it was so very holy that it immediately all over became fresh and green The king did homage to him This is a worker of miracles said he to himself and will certainly give me a son The saint was pleased at his devotion and said to him my child is a boon Promise to grant it said the ling and I will ask it The promise is given Ask Holy su I long for a son Sons are not written in your fate But nevertheless depart in peace for two sons will be born to you The saint was a wanderer and went his way and the king returned to his palace On the ninth month the sons were born and he was happy for now his family was established

## KĀLĪMĀL

Kālmal is spoken in Jaipur State immediately to the south of Dangī, between it and Dangbhāng on the borders of the Karaulī State. It is spoken by 81,216 people.

It closely resembles Dangbhāng. Nouns and adjectives in *o* have their oblique forms both in *a* and *e*. 'My' is *mhaso* and *meio*, 'thy,' *thaso* and *teio*, 'your,' *tamaso*, 'his' *ya*, 'he,' 'that,' *wa* or *ū* (obl plur *un*), 'who' *laūn*. Verbs form their first persons plural as in Dangbhāng, and their third persons plural as in Dangī.

Samples of Kālmal will be found in the List of Words. It is quite unnecessary to give further specimens. A grammar and specimens of the dialect will be found in Mr Macalister's book.

## DŪGAR WĀRĀ

In Jaipur the word *dūgar* means a hill' and hence *Dūgar wārā* means the language of the hill country. It is spoken by 108 766 people south west of Dangri and immediately to the north west of Kalimal. It only differs from the latter dialect in being more strongly infected with Jaipuri. In fact it could with equal propriety be classed as a form of that language. The main points in which it differs from Kalimal are that it is fond of using the suffix of *ka tāi* to represent the dative case, your is *thamao*, and who?' is *kun*. In the verb substantive it prefers the Jaipuri forms *chhū* (present) and *chho* (past) to *hū* and *ho* and the verb is conjugated in the plural sometimes like Dangri and sometimes like Jaipur.

As in the case of Kalimal this dialect is sufficiently illustrated for present purposes by the List of Words appended. Further specimens and a full grammar will be found in Mr Macalister's work.



## STANDARD LIST OF WORDS AND SENTENCES

English	Dang (kharol)	Dang (Ja pur) (where different from D n of kharol)	Kharol of Ja pur (where different from Dang of Ja pur)
1 One	Dk		
2 Two	Do		
3 Three	Tin		
4 Four	Chyar	Chyar	
5 Five	Pach		
6 Six	Chha	Chha	
7 Seven	Sat		
8 Eight	Ath		
9 Nine	Nau		
10 Ten	Das		
11 Twenty	Bas		
12 Fifty	Pachas		
13 Hundred	Saisa		Sau
14 I	Hu ho	Maĩ	Maĩ hu
15 Of me	Meran	Merō	Mharō
16 Mine	Meran	Merō	Mharō
17 We	Ham		
18 Of us	Hamaran ham'ran	Hamarō	
19 Our	Ham ran ham'ran	Hamaro	
20 Thou	Tu tar	Tu	
21 Of thee	T ran	Tarō	Tiarō
22 Thine	Taran	Tarō	Tharō
23 You	Tum	Tam	
24 Of you	Tumaran tum'ran ty ran	Tum'arō tyarō	Tamarō
25 Your	Tumaran tum'ran tyaran	Tum'arō tyarō	Tamarō

# IN THE DĀNG DIALECTS

Dang wān of Jā pur (where different from Dang of Jā pur)	Dangbhang (where different from Dang of Jā pur)	English
		1 One
		2 Two
		3 Three
		4 Four
		5 Five
		6 Six
		7 Seven
		8 Eight
		9 Nine
		10 Ten
		11 Twenty
		12 Fifty
Sau	So	13 Hundred
Maŋ, hū		14 I
Mharō		15 Of me
Mharō		16 Mine
		17 We
		18 Of us
		19 Our
		20 Thou
Tharō		21 Of thee
Tharō		22 Thine
	ŋamu, tam tum	23 You
Thamarō	Tam rō	24 Of you
Thamarō	Tam 10	25 Your

English	Dabgi (Karan )	J pur (Ja pur) (where d ff ent f om Dang of Karan )	Ta mal of Ja pur (wh re d ff nt f om D sig of Ja po )
06 Ho	Wo	U w wha	W u
27 Of him	W kan	Wa lo	Ū lo
08 He s	Wa lan	Wa lo	Ū lo
09 They	Ws	Ws	Wa we
30 Of them	W n lau un lau	Un lo	Un lo
31 The r	W n lau un lau	Un lo	Un lo
32 Hand	Hat	Hat	
33 Foot	F m	F aw	Pag
34 Nose	Nal		
35 Eye	Ālh		
36 Mouth	Morhan	Moh*ro	Mhodo mhu
37 Tooth	Dat		
38 Ear	Kan		
39 Hair	R g ta	Bal	B r
40 Head	Mur	Mfr	Matho
41 Tongue	J bh		J b
42 Belly	Pgt		
43 Back	P th	Pith	P th mangar
44 Iron	Loh lanlar	Lol	Lho
45 Gold	Sanno	Sanu	Sono
46 Liver	Oh da rāpan	Ohnda	
47 Father	D j dau	D u	Bap dau
48 Mother	Dv yo	Mā y	Mā
49 Brother	Bh bbel*ran	Bh a	Bhal
50 Sister	Bha nī	J j	Bha n j j
51 Man	Man ki mō var	Mō y r	A i mi n otyar mard
52 Woman	Ba var la rōb ni	Bv b i	Ba rōb u

Dugar waps of Ja pur (where d ferent from Dang of Jaipur)	Dangbhag ( here d ferent from Dang of Jaipur)	Engl sh
Wa	Wo	26 He
U lo	Ū lo	27 Of him
Ū lo	Ū lo	28 His
Wai		29 They
Un ko		30 Of them
Un lo		31 Their
		32 Hand
Pag	Paw pag	33 Foot
		34 Nose
		35 Eye
Mhōdo	Muṛō mhōdo	36 Mouth
		37 Tooth
		38 Ear
		39 Hair
Matho	Matho	40 Head
Jib	Jib	41 Tongue
		42 Belly
Mangar	Mor	43 Back
Lho	Lo	44 Iron
		45 Gold
		46 Silver
Bap dādō	Bap	47 Father
Ma māi	Ma	48 Mother
Bhai	Bhai	49 Brother
Bha n	Bhai'n	50 Sister
	Ad'mi manakh	51 Man
	Lugaṁ bar'ban	52 Woman

E glah	Dungt (Karanl)	D n (Ja pu) (w re differen f om Daug of Karan	J a m f Ja pur (wh re d f n f or D act of Ja u)
53 W fe	Lugat beu <sup>o</sup> banl	Bhout ya	Bair <sup>o</sup> b nt aurat
Ch ld	Bal k ohhōō	Bal k	Bael cha b lak
55 Sou	M ŷa	B t ohhōra lala	Ch hōō b o
56 Da gl cr	Moŷ	Bet chhō lal	Ch hōr bēt
57 Slave	Bandōra	B dō	
5 <sup>a</sup> Cult vator	Jō a k s n	J m d r	
59 Shepherd	Bh ŷi waran ohh r warau	Guv l	Guwar
60 God	R m y l ŷur	Pa <sup>o</sup> meur	Ram y Par <sup>o</sup> m sur
61 De l	P r t	Bh t	R las bhut pal t
6 <sup>o</sup> Sun	Sury	Sury naran	Sury
63 Moon	Chanda		Ch d
64 Star	Tara <sup>o</sup> yū		Tarō
65 Fire	Ā ch	Ag	Agā
66 Water	Panyaū	P n	Pan
67 House	Bal h r	Ghar	
68 Ho se	Ghoran	Ghōra	Ghorō
69 Cov	Ga ya tāl	Gaya	
70 D g	Kul <sup>o</sup> ra	Kutia	Kutto
71 Cat	B llo	B l ya	B ll
o Cock	Mur <sup>o</sup> ga	K l <sup>o</sup> r	Murga
3 Duck	Bat <sup>o</sup> k		
71 Ase	Gadh <sup>o</sup>		
o Camel	Ū t		
<sup>o</sup> B-d	Ch ar ru	Ch ŷya	Ch r
Go	Ja ban (In <sup>o</sup> n t re)	Ja (Impe a e S regular)	
o Lat	Kl ā <sup>o</sup> ban	Kl ā	
o t	Bā l l rā	Bā h	

D gae ay of Ja par (where d fer t from Daagi of Ja par)	Danghlang (where d fferen from D ng of Ja par)	E glish
Luga:	Luga: bhāt	53 Wife
Bala:	Bachōhō	54 Child
Bētō chhōrō	Bētō lar*Lo chhōrō	55 Son
Bētō chhōrō	Bēt lar*Li chhōrō	56 Daughter
		57 Slave
Kasān p l't	Kas :	58 Cultivator
		59 Shepherd
Bhag*wan	B m j: Bhag*wan	60 God
	Rakas bhūt jand	61 Devil
S rāj .	Sūraj	62 Sun
Ch' d	Cl adar*na u cl 'l .	63 Moon
Tarō	Tarō	64 Star
	Ag ag*ni bōs'dar	65 Fire
		66 Water
	Ghar jag .	67 House
Ghōr'	Gl'ōrō	68 Horse
		69 Cow
Kuk'rō	Kuttō g'dak.	70 Dog
Bala:	Bily i balai	71 Cat
Murgō	Mur'gō	72 Cook
		73 Duol
Gl'ndō	Gh'ndō	74 Ass
		75 Camel
Ol' rī	Charī	76 Bird
		77 Go
		78 Fat
		79 Sit

English	D or (I a u)	D f (Ja ) ( e off re t f m D ngt of Karv )	i m of Ja pur (w cre n' en f n D ngt of Ja pu )
80 Como	Ā b u	A	
81 B at	i bau	P	Mar
8 Stand	Pha l lat b u	Th rō lō	Ubo lō
83 Do	M ba	Mar	
84 G ve	Diō la hau	D da	D
85 Run	Dau lau blaj ba	Bhaj	Bhag daur
86 Up	Ūpar	Ūpar	
87 Near	Dhang	L g <sup>to</sup>	Cody lana
88 Down	Niche	Nichō	Nicha
89 Far	Dur alag	Dur	
90 B fore	Agir	Āg	Age
91 Behind	Pchh r	P'chho	P'chha
92 Who	kaun k'	I op	kaun
93 What	Ke laha	k	k.ī
94 Why	Ky	I yo	k y <sup>e</sup> chhī ohyā
9 And	Au	Ō ar	tur ar
96 But	Par	Paq	Pan
97 If	Jau	Ja	Jo
98 Yes	Hu	H	
99 No	\ na	\nh	\n
100 Ala	H	H ya	
101 A fa her	Dajū	D u	B p
102 Of fa her	D ju lau	Dā lō	
103 To a father	D jū ku	D ku	
104 From a father	D ju so	Da t	B p sū
105 Two fathers	Dō d ju	Dō da	
106 F he s	Mō r b b h pu kh	D u	B p

Duwa wara of Ja pur (wh diff n f on Dang of Ja p	D ngbhag (who s diffe ent f o n Dang of Ja pu	Eng h
		80 Come
M r	M	81 Beat
Uha ha ja	Ūhō ho	82 Stand
		83 D e
Dō		84 G e
Bh j	Dōr bhag	85 Run
		86 Up
i l any	Khana nṛj l	87 Nea
N cha	N cha	88 Down
	Durō du	89 F r
Agā	Agā	90 Before
P ohha	P'ohha pachi ok,*r	91 Beh nd
Kun	Kun	92 Who
Kā	Kā	93 'V) at
Ky ohau	Ky	94 Why
Ar	Au ar	9 And
Paṇya	Pau	96 But
Jō	Jō	97 If
		98 Yes
Ṇah	Ṇa	99 No
		100 Alas
B p	Bap	101 A father
		102 Of a father
		103 To a father
B p su	B p sū	104 From a father
		105 Two fathers
Bap	Bap	106 Failure



English	Dang (Kam 1)	Dang (Ja pur) (where d differs from Dan of Haroul)	Kai mal of Ja pur (where different from Dang of Ja pur)
107 Of fathers	Pur lhan lau	Daun kō	Bapan kō
108 To fathers	Purikhan lu	DAun kū	Bapan lu
109 From fathers	Purikhan so	Daun to	Bapan su
110 A daughter	Mora	Ohhōri	
111 Of a daughter			
112 To a daughter			
113 From a daughter			
114 Two daughters			
115 Daughters	Bhaut mora	Ohhōri	
116 Of daughters	Mōrin kas	Ohōri n kō	
117 To daughters			
118 From daughters			
119 A good man	Ek chōkhō man kh	Ēk bhālō sāmī	
120 Of a good man	Ek chōkhe mankh lau	Ēk bhālō sāmī kō	
121 To a good man			
122 From a good man			
123 Two good men			
124 Good men	Mul'ō u chōkhe mankh	Bhālō sāmī	Bhālō sāmī
125 Of good men			
126 To good men			
127 From good men			
128 A good woman	Ek chōkhi bar'banī	Ēk bhāl bar'banī	
129 A bad boy	Ek band mora	Ēk barō chhō a	Ēk barō chhōrō
130 Good women	Mul'ō chōkh bar'banī	Bhāl bar'banī	
131 A bad girl	Ēk barī mor	Ēk barī chhōr	
132 Good	Malul chōlan	Achhyō bhālō	Chōlō sōl hyō
133 Better			

Dagur wara of Ja pur (where different from D m, of Ja p r)	Dagbl ang ( where different from D ng of Ja pur)	Engl ish
Bapan kō	Bapan kō	107 Of fathers
B pan kū		108 To fathers
Bapan sū		109 From fathers
		110 A daughter
		111 Of a daughter
		112 To a daughter
		113 From a daughter
		114 To daughters
	Chhōrī chhōry	115 Daughters
		116 Of daughters
		117 To daughters
		118 From daughters
Fk chōkhō ad'm	Fk fchhō l nī	119 A good man
Fī chōkhō d'm kō	Fk chhō d'm kō	120 Of a good man
		121 To a good man
		122 From a good man
		123 Two good men
Chōkhō d'm	Bhōl d'm	124 Good men
		125 Of good men
		126 To good men
		127 From good men
Fk chōh b' baur' nī	Fk fchhī l' g' nī	128 A good woman
Fk b' rō chhōr	Fk l' rō chl' rō	129 A bad boy
Chōkhō baur' nī	Chhī l' l' g' nī	130 Good women
Ch l' n' rī chhōrī		131 A bad girl
Chōkhō chl' y'		132 Good
		133 Better

English	Dang (Kamul)	Dang (Ja pu) ( e e d ffe nt f om Dan of Ka an )	Ka ma of Ja pu (wh re d ff ent from Dang of Ja pu)
134 Best			
135 H gl	Uchan	Ucho	
136 H gher			
137 H ghest			
138 A horse	Ghōru	Ghōra	Ghōro
139 A mare	Ghōr	Ghōr	
140 Horses	Mul'te ghōro	Glō r	
141 Ma es	Mul't u ghō	Glō r	
142 A bull	Ala la	B jar	Alō
143 A cow	Gay tal	G r	
144 Bull	Mul'te u b jar ala l	B jar	Al
145 Cows	Mul't u gay tal	Gayn	
146 A dog	Kul'ta	Kutta	Kutto
147 A b toh	Kut ya		Kut
148 Dogs	Mul'te u kul ra	Kutt	
149 B tohes	Mul't u kut y	Kutt y	Kutt
150 A he goat	Bol	Bal'r	Bal' r
151 A female goat	Bol	Bal't ya	Bal' ol'er
152 Goats	Bol a	Bal'ra	Bal'ra bal'r
153 A male deer	H nn	H ran	
154 A female deer	H nn ya	H 'n	
155 Deer	H nn	H ran	
156 I am	Hu hff	Ma hu	
157 Thou art	Tu ha	Tu ha	
158 He s	Wo ha	U ha	
159 We are	Ham ha		Ham la
160 You are	Tum han	Tan hō	

Dialect of Jampur (where different from Dialect of Jampur)	Dialect of Jampur (where different from Dialect of Jampur)	English
		184 Best
		185 High
		186 Higher
		187 Highest
Ghōṛ	Ghōṛ	188 A horse
		189 A mare
		190 Horses
	Ghōṛ	191 Mare
Ḍar	Ḍar	192 A bull
		193 A cow
Ḍar	Ḍar	194 Bulls
	Gy	195 Cows
Kuk'ar	Kuk'ar	196 A dog
Kuk'ar	Kuk'ar	197 A pistol
Kuk'ar		198 Dogs
Kuk'ar	Kuk'ar	199 Bitches
Bak'ar	Bak'ar	200 A 10 goat
Bak'ar	Bak'ar	201 A female goat.
Bak'ar	Bak'ar bak'ar	202 Goats
	Harar	203 A male deer
	Harar	204 A female deer
	Harar	205 Deer
Hā chhā	Ma' hā, chhā	206 Tam
Tu chhā	Tu chhā	207 Thou art
W ch'ar	W ch'ar	208 I am
Hā chhā	Hā chhā	209 We are
Tu chhā	Tu chhā	210 You are

English	Dang (Karaul)	Dang (Ja pur) (when different from Dang <sub>o</sub> of Karaul)	Kai sa of Ja pur (when different from D <sub>o</sub> of Ja pur)
161 They are	We haĩ		
162 I was	Me han	Mai hõ hattyo	Mai hõ
163 Thou wast	Tu han	Tu hõ hattyo	Tu hõ
164 He was	We han	U hõ hattyo	Wa hõ
165 We were	Ham he	Ham he hattu	Ham ha
166 You were	Tum he	Tum h hattu	Tam ha
167 They were	We he	We he hattu	Wai ha
168 Be	Hõ	Hõ	Hõ
169 To be	Hõban	Ha hõ	Hõbõ
170 Being	Hõtan	Hattyo (ne)	Hõto
171 Having been	Hai laĩ	Hair	Hõr
172 I may be			-
173 I shall be	Hõ haũgõ	Maĩ hũgõ	Maĩ hõũgõ
174 I should be			
175 Beat	Pit	Pit	Mar
176 To beat	Pitabu	Pit'bo	Maĩ'bo
177 Beating	Pit'tau	Pit'tõ	Mar'tõ
178 Having beaten	Pit laĩ	Pitai	Marar
179 I beat	H pitu	Maĩ pitu	Maĩ maru and so on
180 Thou beatest	Tu pitai	Tu p tai	
181 He beats	We pitai	U p tai	
182 We beat	Ham pitai	Ham p tai	Ham maĩ
183 You beat	Tum p tai	Tam p tai	
184 They beat	We p tai	We pitai	
185 I beat (Past Tense)	Me nẽ p tyau	Maĩ ne p tyõ	Ma nai maryõ a d so c
186 Thou beatest (Past Tense)	Te ne p tyau	Tai ne pitõ	
187 He beat (Past Tense)	Wa nẽ pityau	Wa nẽ p tyõ	

Dūgar w. of Ja pur (where different from a Daugi of Ja pur)	Daugbhag (where different from Daugi of Ja pur)	English
Wei chhañ chhañ .	We hañ, chhañ	161 They are
Hñ chhō	Mañ hō chhō	162 I was
Tu chhō	Tu hō chhō	163 Thou wast
Wa chhō	Wō hō, chhō	164 He was
Ham chha	Ham hā, chha	165 We were
Tam chha	Tam hā, chha	166 You were
Wai chhañ	Wō ha, chhañ	167 They were
Hai	Hō	168 Be
Haibō	Hōbō	169 To be
Haitō (Past Part hō)	Hōtō	170 Being
	Hñ	171 Having been
		172 I may be
Hu hōg)		173 I shall be
		174 I should be
Mar	Mar	175 Beat
Marbō	Marbō	176 To beat
Mārāt)	Mārāt)	177 Beating
Marrar	Marrar mar kar	178 Having beaten
Hu mañ, and so on	Mañ m rñ	179 I beat
	Tu mara	180 Thou beatest
	Wō māra	181 He beats
Ham marañ or marñ	Ham marñ	182 We beat
Tam marō	Tam marō	183 You beat
Wai marañ mara	Wō māra	184 They beat
Mañ nai mar)	Mañ mar)	185 I beat (Past Tense)
	Tñ mar)	186 Thou beatest (Past Tense)
	Wō māra	187 He beats (Past Tense)

English	Dang (Karani)	Dang (Ja pur) (where different from Dang of Karani)	Ja pur (where different from Dang of Ja pur)
188 We beat ( <i>Past Tense</i> )	Haman nē pityan	Ham nē pityō	
189 You beat ( <i>Past Tense</i> )	Tuman nē pityan	Tam nē pityō	
190 They beat ( <i>Past Tense</i> )	Win nē p tyau	Un nē p tyō	
191 I am beating	Hī pitu l u	Maĩ pitfī hu	Maĩ marfī hū
192 I was beating	Hu pitu rhyau l au	Maĩ p tai hō	Maĩ marai hō
193 I had beaten	Mo nē p tyau hau	Maĩ nē p tyō hō	Maĩ nau maryō l o
194 I may beat	Hī pitfī	Maĩ p tū	Maĩ maru
195 I shall beat	Mo p tūga	Maĩ p tūgō	Maĩ marūgō a d so on
196 Thou wilt beat	Tu p ta gau	Tu p taigō	
197 He will beat	Wō putaugau	U p taigō	
198 We shall beat	Ham p ta <sup>h</sup> gai	Ham p taigō	Ham mar <sup>h</sup> g
199 You will beat	Tam p ta <sup>h</sup> gai	Tam p taigō	Tam marōg
200 They will beat	Wō putai <sup>h</sup> go	Wō p taigō	W u mara <sup>h</sup> g
201 I should beat			
202 I am beaten	Mo p tyau jau hu	Maĩ p tyō (or p tyō) hu	Maĩ pityō hu
203 I was beaten	Hu p tyau	Maĩ p tyō (or pityō) hō	Maĩ pityō hō
204 I shall be beaten	Hr p tyau j ugan	Maĩ pitugō	
205 I go	Hū hū jū	M ī jū	
206 Thou goest	Tu d gai j u	Tu jya	Tu jya ha
207 He goes	Wō d gai j au	U jya	W y ha
208 We go	Ham digai j au	Ham jya	Ham jaw <sup>h</sup>
209 You go	Tam d gau j au	Tam jawō	Tam jawō
210 They go	Wō digai j au	Wō jya	Wai jawa <sup>h</sup>
211 I went	Hū gayau	Maĩ gayō	
212 Thou wentest	Tu gayau	Tu gayō	
213 He went	Wō gayau	U gayō	
214 We went	Ham gayō		Ham gayā

Dang of Ja par (where different from Dang of Ja par)	Dangbung (where different from Dang of Ja par)	English
	Ham maryō	188 We beat ( <i>Past Tense</i> )
	Tum maryō	189 You beat ( <i>Past Tense</i> )
	We maryō	190 They beat ( <i>Past Tense</i> )
Hu maru chhu	Maĩ maru hũ	191 I am beating
Hu maru chhō	Maĩ mara-bhō	192 I was beating
Maĩ nai maryō chhō	Maĩ nai maryō bhō	193 I had beaten
Hu maru	Maĩ maru	194 I may beat
Hu marūgō and so on	Maĩ ma ugō	195 I shall beat
	Tu maraigō	196 Thou wilt beat
	We maraigō	197 He will beat
Ham marāga	Ham marāga	198 We shall beat
Tam marōga	Tum marōga	199 You will beat
Wai marāga	We maraiga	200 They will beat
		201 I should beat
Hu patyō chhu	Maĩ patyō hu	202 I am beaten
Hu patyō chhō	Maĩ patyō bhō	203 I was beaten
Hu patugō	Maĩ pattgo	204 I shall be beaten
Hu jau		205 I go
Tu jya chhaı	Tu jawaı	206 Thou goest
Wa jya chhıı	We jawaı	207 He goes
Ham jawā	Ham jawā	208 We go
Tam j wō	Tum jawō	209 You go
Wai Jā	We jawaı	210 They go
		211 I went
		212 Thou wentest
		213 He went
Ham gaya	Ham gaya	214 We went



English.	Dāngī (Kasauli).	Dāngī (Jaipur) (where different from Dāngī of Kasauli).	Kālmāl of Jaipur (where different from Dāngī of Jaipur).
215. You went . . .	Tam gayē . . . .	Tam gayē . . . .	Tam gayā . . . .
216. They went . . .	Wē gayē . . . .	Wē gayē . . . .	Wai gayā . . . .
217. Go . . . .	Jā . . . .	Jā . . . .	.....
218. Going . . . .	Jātan . . . .	Jāto . . . .	.....
219. Gone . . . .	Gayān . . . .	Gayō . . . .	.....
220. What is your name ?	Tiyāran kā nām hai ?	Tērō kā nām hai ? . . .	Tamārō kāī nām hai ?
221. How old is this horse ?	Yē ghōran kitōk dīnan-kau hai ?	Ī ghōrā kitōk dīnan-kō hai ?	Yā ghōrō kitōk bar'nan-kō hai ?
222. How far is it from here to Kashmir ?	Jhā-sū Kasūmr kitōk parai ?	Yhā-tō Kasūmr kitōk dūr hai ?	Kasūmr nyā-sū kitōk dūr hai ?
223. How many sons are there in your father's house ?	Tiyārō dājū-ki bākhari-mū kitōk māṛṇā hai ?	Tyārō dān-kō ghar-mō kitōk bēṭā hai ?	Tamārō (sic) hāp-kō (sic) ghar-mai kitōk bēṭā hai ?
224. I have walked a long way to-day.	Āj hū niri dūri dīgyō-hū .	Āj māī bhaut dūr chalyō-hū.	Āj māī bhaut chalyō hū .
225. The son of my uncle is married to his sister.	Mārō kākā-kau mōṛā wā-ki bhāīn-kū byāhyān-hai.	Mārō kākā-kō bēṭā-kō bhayāw wā-ki bhāin-tō hūyō-hai.	Mārō (sic) kākā-kā bēṭā-kō bhayāw wā-ki bhāin-sū hūyō-hai.
226. In the house is the saddle of the white horse.	Dhaurō ghōrō-kau palāchā bākhari-mō hai.	Dhaurō ghōrā-ki jīn ghar-mō hai.	Saphōd ghōrā-ki jīn ghar-mai hai.
227. Put the saddle upon his back.	Wā-ki pīṭhi-pai palāchā ghāī-dē.	Jīn wā-ki pīṭh-pai dhārō .	Jīn wā-ki pīṭh-pai dhār-dai.
228. I have beaten his son with many stripes.	Mā-nē wā-kō mōṛā-kāī kitōkan kōrā māro.	Māī-nō wā-kō bēṭā-kū bhaut kōr'ran-tō pīṭyō-hai.	Māī-nai wā-kō (sic) bēṭā-kū bhaut kōr'ran-sū māryō-hai.
229. He is grazing cattle on the top of the hill.	Dāgariyā-pai wō dhōr charāy rahyān-hai.	Ū pāhār-kō ūpar dhōr charāwai-hai.	Wā dōgar-kai upar dhōr charā-rō-hai.
230. He is sitting on a horse under that tree.	Rūkh-kō nichō wō ghōrō-pai baīṭhyān-hai.	Wā rūkh-kō nichō ū ghōrā-par baīṭhyō-hai.	Wā rūkh-kai nichai wā ghōrā-pai baīṭhyō-hai.
231. His brother is taller than his sister.	Wā-kau bhēk'ran wā-ki bhāīn-sō ūchan hai.	Wā-kō bhāī wā-ki bhāip-tō lambō hai.	Wā-kō bhāī wā-ki bhāip-sū lambō hai.
232. The price of that is two rupees and a half.	Wā-kau mōl aṛhāl rapaiyā hai.	Wā-kō mōl dhāī rapiyā hai.	Wā-kō mōl dhāī rīpyā-hai.
233. My father lives in that small house.	Māran dājū wā lharī bākhari-mō hai.	Mārō dāū wā lhyōr ghar-mō rahai-hai.	Mārō (sic) hāp wā chhōṭō (sic) ghar-mai rahai-hai.
234. Give this rupee to him .	Yā rupaiyā-ī wā-kū dhō-ghāī.	Yā rupiyā wā-kū dai-dai .	Yā rīpyō wā-kū dyō . .
235. Take those rupees from him.	Wīn rapaiyān-sō wā-pai-sō lai-lai.	Wō rupiyā wā-pai-tō lai-lāwō.	Wai rīpyā wā-sū lyō
236. Beat him well and bind him with ropes.	Wā-kū jēwarā-sō bēchan, aur khūp pīṭan.	Wāya khūb pīṭō ar wāya jēwarān-tō bēdhō.	Wā-kū khūb māro, ar rāsīn-sū bāndyō.
237. Draw water from the well.	Kūf-sā pānyāū khaṭōchan .	Kūwā-mē-tē pāpī aīchō .	Kūwā-sū pānī kīḍ-lai .
238. Walk before me .	Mārō ēgō dīgī . . . .	Mārō āghai chālō . . . .	Mārō (sic) āgai chāl . . . .
239. Whose boy comes behind you ?	Tamārō picbhāri kaun-kō māṛṇā āwai-hai ?	Kōp-kō chhōrā tyārō picbhāī āwai-hai ?	Tārō (sic) picbhāri kaun-kō chhōrā āwai-hai ?
240. From whom did you buy that ?	Taman-sō wā-kū kaun-pai-sō mōl līnāī ?	Kōp-pai-tō tam-nō ū mōl līyō ?	Tam-nai wā kaun-sū mōl līnū ?
241. From a shopkeeper of the village.	Gām-kō ēk banīyā-sō	Gāw-kō ēk dūkan-wālē-pai-tō.	Gāw-kā ēk banīyā-sū

Dugar waṛ : of Ja pur (w) ere different from Dangi of Jaipur)	Danghang (where d'ifferent from Dangi of Jaipur)	English
Tam gaya	Tam gaya	215 You went
Wai gaya	Wō gaya	216 They went
	Ja	217 Go
	Jatō	218 Going
	Gayo	219 Gone
Tharō k'ī n'w chhai ?	Tumarō k'ī n'w hai ?	220 What is your name ?
Ya ghōrō latōk dan' lō chhai ?	Yō ghōrō k- bharas lō hai ?	221 How old is this horse ?
Yai sū Kashmir katōk dūr chhai ?	Kasmir nyl' sū latō dūr hai ?	222 How far is it from here to Kashmir ?
Tham'ra bap ka ghar maī katōk beti chhai ?	Tam'ra bap ka ghar mō k. beti hai ?	223 How many sons are there in your father's house ?
Aj hū gham' dūr chalyō chhū	Aj maī bhōt dūr chalyō hū	224 I have walked a long way to day
Mh'ra kaka ki b'ō k' byaw un ki bhāi sū hi chhai	M'ra kaka lō bhōt u ki bhāin k'ī par'ayū hai	225 The son of my uncle is married to his sister
Dhan' : ghōr' ki jūn ghar maī chhai	Dhōl' g' wa ki jūn ghar mō hai	226 In the house is the sad- dle of the white horse
Jin ū ki m'g' : an jās dhar d'ō	Ū ki pith par jūn karō	227 Put the saddle upon his back.
Maī nar u ki beti k'ī ghan' lō' : an sū m' ryo chhai	Maī nar ū ki beti-k'ī bhōt lō' : an sū m' ryo hai	228 I have beaten his son with many stripes
W' dugar kai upur dh' da char'wai chhai	Wō d'ugar-k'ī m' thā par dh' da ci' aru ryo hai	229 He is raising cattle on the top of the hill
Wō u r'ik'h' : kai nichai ghōr' : pa bāthyō chhai	Wō u r'ik'h' : nichai ghōr' : pa bāthyō hai	230 He is sitting on a horse under that tree
Ū lō bhāi u ki bhāi sū l' mbō chhai	Ū lō bhāi ū ki bhāin sū l'mbō hai	231 His brother is taller than his sister
Ū lō mōl dh' u r'ipya chhai	Ū k'ī mōl dh' u r'ipya hai	232 The price of that is two rupees and a half
Mh'ō b'ōp j' h'erya ghar maī rahai chhai	M'ō b'ōp ū chhōt' : ghar m' rai hai	233 My father lives in that small house
Yu r'ipyō ū kai l' : d' : dai	Yō r'ipyō ū k'ī sūpō	234 Give this rupee to him
Wai r'ipya ū sū k' l' yō	Wai r'ipya ū sū l' yō	235 Take those rupees from him
Ū kai t' : k'hub m'ō ar jow' : an sū k' d' d' yō	Ū k' k'hub m'ō r' : an jow' : an sū bid'	236 Beat him well and bind him with ropes
Kawa maī aī p'uni ki dō	Kawa aī p'uni bhārō	237 Draw water from the well
Mh'ra : agai ch'it	M'ra : agai ch'it	238 Wait before me
Kun lō chhōr' : th' m'ra p' chhai : waī chhai ?	I am uai p' chhōk' : an kun lō p' k'ō : an r' : hai ?	239 Whose boy comes be- hind you ?
Tam nai wa l'up sū mōl l'yo ?	Tam nai wō kun sū mōl l'yo ?	240 From whom did you buy that ?
G'w' l' a c' d'akand' a s' l'	G' : k' : l' d' : and r' sū	241 From a shop/keeper of the village



## KANAUJĪ

The town of Kanauj is situated at the south east end of the Farukhabad district, and the language of that locality may be considered to be the standard form of Kanauj. It is that illustrated by the preceding skeleton Grammar.

It has hitherto been wrongly considered that at the north-western end of Farukhabad the language was Braj Bhakha or Antarbēdi. This is wrong. Kanauj is, as will be shown, spoken all over the district. The total number of speakers of Kanauj in Farukhabad is 712 500. The local authorities divided this into—

Antarbēdi	678 900	
Hindī	33 600	
	712 500	
TOTAL	712 500	

Both are, however, Kanauj.

[No. 1]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

KANAUJI

(EAST OF DISTRICT FARUKHABAD)

एक जने-के दोए लड़िका हते । उनमें-से छोटे-ने बाप-से कही कि हे पिता मालु-को हींसा जो हमारो चाहिये सो देखो । तब उन-ने मालु उन्हें बाँट-दयो । और धोरे दिनन पीछे छोटे लड़िका-ने सब कुछ इकट्ठा करि-के एक टूरि-के देस-को चलो-गयो और हुआँ अपना मालु तुरे चलन-में उड़ायो । और जब सब खरच कर-चुको उस मुल्क-में बड़ो अकालु परो और वह कंगाल हुइ-गयो । तब उस मुल्क-की एक रईस-के हियाँ लगी-गयो । उन-ने उसे अपने खितन-में सूअर चरइवे-की पठयो । और उसे चाह हती कि उन बकलन-से जो सूअर खात-हैं अपना पेटु भरैं कि कोइँ उस-देत-नाईँ-हतो । तब होसु-में आय-के कहन लगी कि हमारे बापु-के कितने मजूरनको रोटी बहुत है और हम भूखों मरतहैं । मैं उठ-की अपने बापु-के तीर जेहों और उन-से कैहों कि पिता हम-ने देव-को और तुम्हारो दोख करो-है और अब इस लाइक नाहीं कि फिरि तुम्हारे बेटा कहावैं । हमें अपने मजूरन-में-से एक-की बरोबर बनाओ । तब उठि-की अपने बाप-के तीर चलो । और वे अमै दूर हते कि उसै देखिके बापु-काँ दया लगी और दौरि-के उस-काँ गे लगाय-लयो और चूमो । बेटाने उस-से कही कि हे पिता मैं-ने देव-को और तुम्हारो पापु करो और अब इस लाइक नाहीं कि फिरि तुम्हारो लड़िका कहाजँ । बाप-ने अपने नौकरन-से कही कि अच्छी-से अच्छी पोशाक निकास-लावो और इस-काँ पहिरावो और हम-सब खायें और खुसी मनावैं । काहे-से कि हमारो यह लड़िका मरो-हतो सो अब जिओ-है । खुइ-गयो-हतो अब मिलि गयो-है । तब वे खुसी करन लागि ॥

उस-को बड़ो लड़िका खेत-में हतो । जब घर-के नगीच आवो और गैवो और नाचिवो सुनो तब एक नौकर-को बुलाय-के पूछी कि यी का है । उस-ने उस-से कही कि तुम्हारो भाईँ आवो-है और तुम्हारे बापु-ने बड़ीँ जेओनार करी-है काहे-से कि उसै भलो चंगा पायो । उस-ने रिसाय-के भीतर जानो

नाहीं चाहो । तब उस-के बापु-ने बाहिर आय-के बहि-काँ मनायो- । उहि-ने बापु-से कही, देखो इतनी बरसन-से हम तुम्हारी सेवा करत-हैं और कब-हैं तुम्हारे अगिया-की बहिर नाहीं चलत-हैं । परतु तुम-ने कब-हैं एक बकरी-को बच्चा हमें नाहीं द्यो कि हम अपने मिलापिन-के संग खुसी मनाते । और जब तुम्हारी यह लड़िका आवो जिन-ने तुम्हारी भालु पतुरिअन-में लड़ाओ तुम-ने उहि-की बड़ी जेओनार करी । उहि-ने उस-से कही अरे बेटा तुम सदा हमारे तीर रहे और जो-कुछो हमारो है सो तेरो-ई है । पर खुसी मनइवो और राजी होइवो चाहिये काहे-से कि तुम्हारी यह भाई मरो-हतो सो जिओ-है और खुइ-गओ-हतो सो अब मिलो-है ॥

[ No 1 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANSALI

(WEST OF DISTRICT FARUKHABAD)

## TRANSLITERATION AND TRANSLATION.

Ek jama le d jama hu I nam i dh te me h p-  
*One was of two s s c c This is first the younger the father*  
 e jahu ki h jua m lu k hu j u rama r e ch hu e  
*to it was at that O father property of mine what is me is joye*  
 e d ' jab un me wadu un<sup>h</sup> i<sup>h</sup> d<sup>h</sup> j u ru th o re  
*that once Her husband is of the dudu was once And a few*  
 din me jehlu ehle te jama me bh buehhi bhath<sup>h</sup> j r u k e  
*day after the younger set all at this to other is adlection*  
 e d d u r k e d s k o e l d e r o j u ru hu i<sup>h</sup> r u j m'lu l u re  
*one distance of counts to it is And there is one's property is'*  
 ehan m<sup>h</sup> m j u ru j b s b kh r e ch l r e chuko  
*conduct in is square set And then all eye distance is a det eos p'etel*  
 us mull m<sup>h</sup> h r o ik du j u ru u ru w du l u r e d hu r o Tab  
*that counts in great fa ue fell and is add it leca e The*  
 us mull le e l r u r t hu i<sup>h</sup> j u r e r e U n  
*that counts of one nature of ten I am q u a q e l l n o s e l f l e r e d Hu*  
 ne u e r p'ne khat m<sup>h</sup> s u r e e h a r u b - k o j a h r a j u ru u e  
*ly I am his own fields in sic e to feed it was ent And to-lu*  
 eh h h r i k i un l ik hu e j u s u r e k h i t h a i r p n o  
*the desire was that 'those lands will which sicne eating are is o e*  
 j e t u b h a r u j ' j i k a n u e d e t n i<sup>h</sup> h r o T r b h e s u m<sup>h</sup>  
*belly I may fill' that is nobody to l u r a i r o t u s The n s e n s e m*  
 i s k e k a h a n h r o k i h a m r e b y u k e l u t' n m a r u r a n  
*com laing to say le beqau that 'my father of is one mai u labours*  
 k o r s i b h a n t h r u m u u h r u m b h u l h<sup>h</sup> m a n i t h a i M a i u t h k e  
*to bread much is and I first I n u q e d h u n a a I a i r e n l a e n q*  
 r p'ne h a p u l e t u j u l a n i r u u u n e k a r u a n i j i, " p u r i, h a m u e  
*my own father of near will go end I am to will say that 'father is by*  
 D a u l o r u r u t u m h u o d o l h k a r o h r u j u r u r b i s l u k n a n i<sup>h</sup> k i  
*God of and thy sin done is and now this is only not that*  
 p h u r i t u m h u e h e t i k a r u a r i H a m a i r p'ne m a r u r a n m a i e e k  
*again thy son I may be called Me thy own labour is m from one*

k<sub>1</sub> b<sub>1</sub>uobai ban<sub>1</sub>o T<sub>1</sub>b uthi ke ap<sub>1</sub>'ne bap k<sub>1</sub> t<sub>1</sub> ch<sub>1</sub>ro  
*of (to) equal male Then arisen having his own father of near he went*  
 Auru w<sub>1</sub> abhai dur h<sub>1</sub>te k<sub>1</sub> us<sub>1</sub>u d<sub>1</sub>kh<sub>1</sub> ke bap<sub>1</sub> h<sub>1</sub> d<sub>1</sub>r<sub>1</sub>  
*And I e yet \_fa\_ off was that him seen having the father to pity*  
 h<sub>1</sub>g<sub>1</sub> auu d<sub>1</sub>ru<sub>1</sub> ke us k<sub>1</sub> g<sub>1</sub>re lag<sub>1</sub>av la<sub>1</sub> ruu ch<sub>1</sub>umo B<sub>1</sub>tr<sub>1</sub>  
*was attached and \_un\_ having him on necl emb<sub>1</sub>aced and kissed The son*  
 ne us se k<sub>1</sub>h<sub>1</sub> k<sub>1</sub> he p<sub>1</sub>tr<sub>1</sub> m<sub>1</sub>r<sub>1</sub> ne D<sub>1</sub>av ko ruu tum<sub>1</sub>h<sub>1</sub>u<sub>1</sub>o p<sub>1</sub>ru<sub>1</sub>  
*by him to it was said that O father me by God of and fly sin*  
 k<sub>1</sub>ro ruu ab is lah<sub>1</sub> n<sub>1</sub>h<sub>1</sub> k<sub>1</sub> p<sub>1</sub>hu<sub>1</sub> tum<sub>1</sub>h<sub>1</sub>u<sub>1</sub>o lah<sub>1</sub>ka  
*was done and now this w<sub>1</sub>orthy not that again thy son*  
 k<sub>1</sub>h<sub>1</sub>ũ B<sub>1</sub>p ne ap<sub>1</sub>'ne n<sub>1</sub>ru<sub>1</sub>h<sub>1</sub>ru<sub>1</sub> se l<sub>1</sub>h<sub>1</sub> k<sub>1</sub> roch<sub>1</sub>h<sub>1</sub> se  
*I may be called The father by his own se<sub>1</sub>vants to it was said that 'good than*  
 ach<sub>1</sub>h<sub>1</sub> po<sub>1</sub>sak m<sub>1</sub>h<sub>1</sub>s la<sub>1</sub>u au auu is k<sub>1</sub> p<sub>1</sub>hu<sub>1</sub>awau ruu h<sub>1</sub>ru<sub>1</sub> s<sub>1</sub>b k<sub>1</sub>hay<sub>1</sub>ẽ  
*good dress b<sub>1</sub>ing out and this one on put and (let)us all eat*  
 auu kh<sub>1</sub>u<sub>1</sub> man<sub>1</sub>av<sub>1</sub> k<sub>1</sub>be se k<sub>1</sub> h<sub>1</sub>ma<sub>1</sub>o v<sub>1</sub>hu h<sub>1</sub>ri<sub>1</sub> ma<sub>1</sub>o hat<sub>1</sub>  
*and mer<sub>1</sub>iment male what fr<sub>1</sub>om that my this son dead was*  
 so ab p<sub>1</sub>o hai, kh<sub>1</sub>u<sub>1</sub> g<sub>1</sub>ao hat<sub>1</sub> ab m<sub>1</sub>h<sub>1</sub> g<sub>1</sub>ao hai Tab be kh<sub>1</sub>u<sub>1</sub>  
*he now alive is lost gone was now found gone is Then t<sub>1</sub>ey mer<sub>1</sub>iment*  
 k<sub>1</sub>ru<sub>1</sub>an lage  
*to male began*

Us ko ba<sub>1</sub>o lah<sub>1</sub>ka k<sub>1</sub>het ma<sub>1</sub>ĩ hat<sub>1</sub>o J<sub>1</sub>ab g<sub>1</sub>hai ke n<sub>1</sub>g<sub>1</sub>ich awo auru  
*His elder son field in was W<sub>1</sub>hen l<sub>1</sub>ouse of near he came and*  
 ga<sub>1</sub>bo auru nach<sub>1</sub>bo suno tab ch<sub>1</sub> nau<sub>1</sub>ka<sub>1</sub> ko bulay ke  
*singing and dancing was heard then one se<sub>1</sub>vant called having*  
 p<sub>1</sub>uch<sub>1</sub>h<sub>1</sub> k<sub>1</sub>, yau ka hai <sup>2</sup> Us<sub>1</sub>-ne us se lah<sub>1</sub> k<sub>1</sub>  
*it was asked that this what is ? Him by him to it was said that*  
 'tum<sub>1</sub>h<sub>1</sub>o bh<sub>1</sub>ai awo h<sub>1</sub>ai auu tum<sub>1</sub>h<sub>1</sub>o bap<sub>1</sub>-ne ba<sub>1</sub>ı jeon<sub>1</sub>ai kar<sub>1</sub> hai,  
*thy b<sub>1</sub>o<sub>1</sub>the come has and thy father by great feast made is,*  
 k<sub>1</sub>he se k<sub>1</sub> us<sub>1</sub>ai bh<sub>1</sub>alo ch<sub>1</sub>anga p<sub>1</sub>ao Us<sub>1</sub> ne  
*what fr<sub>1</sub>om that him well healthy it has been found' Him by*  
 risay ke bh<sub>1</sub>ut<sub>1</sub>ai j<sub>1</sub>ano nah<sub>1</sub>ĩ ch<sub>1</sub>aho Tab us<sub>1</sub>-k<sub>1</sub> bap<sub>1</sub>u ne  
*become ang<sub>1</sub>ry having inside to go not it was wis<sub>1</sub>ed T<sub>1</sub>hen his father by*  
 bah<sub>1</sub>u ay ke bah<sub>1</sub> h<sub>1</sub> m<sub>1</sub>ru<sub>1</sub>o U<sub>1</sub>h<sub>1</sub> ne bap<sub>1</sub>u se k<sub>1</sub>h<sub>1</sub>  
*outside come having him it was appeased Him by the father to it was said,*  
 'dek<sub>1</sub>ho it<sub>1</sub>'n<sub>1</sub> b<sub>1</sub>r<sub>1</sub>'san se ham tum<sub>1</sub>h<sub>1</sub>ı sew<sub>1</sub>ı karat ha<sub>1</sub> auru h<sub>1</sub>ab h<sub>1</sub>ũ  
*'see so many yeas fr<sub>1</sub>om I you se<sub>1</sub>v<sub>1</sub>ce doing am and ever even*  
 tum<sub>1</sub>h<sub>1</sub>ıc r<sub>1</sub>gg<sub>1</sub>ıy<sub>1</sub> k<sub>1</sub> bah<sub>1</sub>ur nah<sub>1</sub>ĩ ch<sub>1</sub>ılat ha<sub>1</sub>ĩ, p<sub>1</sub>ıant<sub>1</sub>u tum<sub>1</sub> ne kab h<sub>1</sub>ũ ch<sub>1</sub>  
*you o<sub>1</sub>der<sub>1</sub>s of out not goıng am but you by ever even one*  
 b<sub>1</sub>r<sub>1</sub>'ıı ko bach<sub>1</sub>cha hama<sub>1</sub>ĩ nah<sub>1</sub>ĩ dao k<sub>1</sub> ap<sub>1</sub>'ne m<sub>1</sub>ılap<sub>1</sub>u<sub>1</sub> ke sang  
*goat of young one to me not was gıven that my own fr<sub>1</sub>ends of wıth*



I husī                      mānāī                      āuru      jib      tumhāro      j      hāri      hāri      ā  
*measurement      I might have made      And      when      you or      this      son      come*  
 jib ne      tumhāro      mādu      pitūriān      māī                      āuro,      tum nē      ubi      j      j  
*slom by      you      fortune      larks in      was wasted,      you by      he      great*  
 jōn ā      hāri'      Uhi ne      ās                      ī      hū                      ā      l      tā      tum      hāri      hāri      ā  
*fast was made'      Him by      him to      it was said      O      son      you      always*  
 ā      rāh      āuru      jō      kūchhū      hān      āro      hū      ā                      tō      rō      ā      hāi      pā      hū  
*near were      and      wate      we      is      that      this      every      is      but      jo*  
 mānūbo      āuru                      ājī      hōib      chūhū                      ī      āhū                      ā      tumhāro      ā  
*to celebrate      and      please      to      is      joy      wāt      from      the      you      th*  
 hū      āro      hāto      ā      j      hāi,      āuru      Hū      āro      hāto      ā      ā      ā      mālo-hā  
*brother      dead      was      he      alive      and      lost      gone      was      he      for      fu      l      is'*

In the north-western portions of Farukhabad the language is also Kanauji — not Antarbadi or Braj Bhakha as has been hitherto supposed. This will be evident from the following specimen, which is the first few lines of the Parable. The language is identical with that of the corresponding portion of the preceding specimen.

[No 2.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJI

(WEST OF DISTRICT FARUKHABAD)

एक मनई-के दोए लडिका हते । छोटे लडिका ने बाप सन कही कि  
हमारे हींसा-को बाँटु करि देखो । बाप-ने उस-को हींसा बाँटि द्यो । थोडे  
दिन पाछे छोटे लडिका-ने अपनी सब धनु द्रकट्टो करि के परदेस निकसि-गयो ।  
हुआँ सवरो माल टाल खोँटे राह-माँ उडाय-दयो । जब सब खर्च हुइ-गयो  
तब उस देस-माँ अकाल पडो और वह भूखन मरन लगे ॥

TRANSLITERATION AND TRANSLATION.

Ek	manai ke	doe	lariari	hate	Chhoti	lariari ne	bap sari
One	man of	two	sons	were	The younger	son by	the father to
kahi	hi	hamare	hisi ko	bitu	karu	de	Bap
it was said	that	'my	share of	division	having made	give'	The father
ne	us ko	hisa	bitu	dao	Thore	din	pachhe
by	his	share	dividing	was given	A few	days	after
lariari ne	ap no	sab	dhanu	l atjho	karu le	par de	
son by	his own	all	fortune	together	made having	a foreign land	
nikasi gao	Hua	sabro	mal tal	khote	rah ma	way dao	Jab
went away	The	all	riches	evil	way in	was squandered away	When
sab	l harch	hui gao	trib	us	de m'i	l il	paro
all	expensive	became	then	that	country in	famine	tell
	And	le					
bhul han	marin	lago					
from hunger	to die	began					

## KANAUJĪ (PACHARUĀ) OF ETAWAH

The language spoken over the greater part of the district of Etawah is Kanaujī. Only in the south, in the Doab of the Chambal and the Jamna do we hear the Bhadaurī dialect of Bundeli. To the north-west of Etawah lies the district of Mainpuri, the language of which is Braj Bhākha or Antabedi. To its north lies Farukhabad and to its east Cawnpore, in both of which Kanaujī is spoken. As might be expected the Kanaujī of Etawah shows traces of the influence of Braj Bhākha and of Bhadaurī, but on the whole, it is fairly pure.

In the original Rough List of the languages of this district, what is now stated to be Kanaujī, was wrongly shown as Antabedi. That it is Kanaujī will not be doubted after a perusal of the specimens which follow.

The district of Etawah is divided into two nearly equal parts by the river Sengar, which runs north west and south east, parallel to the course of the Jamna. There are therefore (if we exclude the Chambal Jamna Doab) two main tracts, a south western, between the Sengar and the Jamna, and a north-eastern beyond the former river. The latter tract is locally known as the *Pachar*, and local officials distinguish between the Kanaujī of the Pachar, which they call *Pacharua*, and that of the rest of the district. Pacharua shows more traces of the influence of Braj Bhākha, and less of that of Bhadaurī than does the Kanaujī of the unnamed south-western tract.

The following is the estimated number of speakers of these two forms of Kanaujī —

Pacharua	200 000
Kanaujī of south west	101 000
	<hr/>
TOTAL	301 000
	<hr/>

In 1891, the total population of the district was 727,629, and the balance is mainly made up by 55,000 speakers of Bhadaurī and 285,000 people who are reported to speak Urdu. The latter figures appear to be a needlessly large estimate, but no better one is available. I proceed to give specimens of both forms of Kanaujī.

For Pacharua, I give a few lines of a version of the Parable of the Prodigal Son. It will be seen that there are very few local peculiarities. We have *lē*, *lē*, and *laū* for the sign of the accusative dative, and *ne* or *naī* (Bhadaurī) for the agent. The sign of the conjunctive participle is *lē* as we also find in Bhadaurī. We meet the form *aī* for *hai*, they were, which properly belongs to Braj Bhākha. The third personal pronoun is *hu*, with an oblique form *wa* or *ba* (again Bhadaurī). There is also the tendency to eliminate an *r* before another consonant which is a marked peculiarity of Bhadaurī. Thus *lharichu* for *lharich* expenditure, and *paddes* for *parades*, a foreign country. The form *juū*, there, is noteworthy.

[ No 3 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

KANAUJI (PACHARUA)

(DISTRICT ETAWAH)

एक मनई कें दुइ लरिका हते । उन में तें छोटे ने बाप तें कही ए  
बाप धन में ते जो हमारी हीसा होय सो हमें दे देउ । तब वा ने वा कौ  
अपनी धनु बाँटि द्यो । कछु बहुत दिन नाही भये ऐं की छोटे लरिका सब  
कछु जोरि बटोरि कें पहेस निवारि गयो और चुचाँ लच्छई में दिन काटत अपनी  
धनु उडाय भडाय द्यो । जब वा को सब खच्चु ह्य चुको और वा देस में बडो  
भारी अकालु परो औ बू कगालु हुइ गयो तब बू जाय कें वा मुलिक की रहै-  
ख्यन में तें एक की हियॉ रहन लगो जा नैं वा कौं अपने खेत में सूअर चरैवे कौं  
पठ्यो ॥

## TRANSLITERATION AND TRANSLATION.

Ek	manai kē	du	larika	hate	Un mē taī	chhote ne
<i>A certain</i>	<i>man to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger by</i>
bap tē	hahī	e	bap	dhan mē te	jo	hamāro hīsa
<i>the father to</i>	<i>it was said</i>	<i>O</i>	<i>father</i>	<i>property in from</i>	<i>which</i>	<i>my share</i>
hoi so	hamē	dai deu	Tab	wa ne	wa kō	ap no dhanu
<i>may be that</i>	<i>to me</i>	<i>give away</i>	<i>Then</i>	<i>him by</i>	<i>I in to</i>	<i>his own substance</i>
bāta	dao	Kachhu	bahut	din nahī	bhaye aī	li chhoto
<i>having divided</i>	<i>was given</i>	<i>Some</i>	<i>many</i>	<i>days not</i>	<i>become were</i>	<i>that the younger</i>
larika	sab kachhu	jori batori kē	puddes	nikai gao	aur	juā
<i>son</i>	<i>all anything</i>	<i>collected having</i>	<i>another country</i>	<i>out went</i>	<i>and</i>	<i>there</i>
luchhai mē	din	kr̥tat	ap'no	dhanu	may bh̥ray dao	Jab ba ko
<i>debauchery in</i>	<i>days</i>	<i>passing</i>	<i>his own</i>	<i>fortune</i>	<i>was squandered</i>	<i>When him of</i>
sab kachchu	huy chuko	auru wa	des mē	baio	bhari	akalu
<i>all expenditure</i>	<i>was completed</i>	<i>and that</i>	<i>country in</i>	<i>greatly</i>	<i>heavy</i>	<i>famine</i>
paro au	bu langalu	hu gno	tab	bu	jay kē	wa mulik ke
<i>fell and he</i>	<i>poor</i>	<i>became</i>	<i>then</i>	<i>he</i>	<i>gone having</i>	<i>that country of</i>
rahayyan mē	taī ek ke	hiyā	rahan	lago,	ja naī	ba kō ap'ne
<i>inhabitants in from</i>	<i>one of</i>	<i>new</i>	<i>to live</i>	<i>began</i>	<i>whom by</i>	<i>him as for</i>
khet mē	suar charaibe kō	pathao				
<i>field in</i>	<i>some feeding for</i>	<i>it was sent</i>				

### KANAUJĪ OF SOUTH-WEST ETAWAH

The dialect spoken in the south west of Etawah hardly differs from that which prevails in the Pachar tract. The influence of Bhadaurī is felt a little more strongly and that is all. To this we may attribute the use of *ba* (and not *wa*) for the oblique form of the third personal pronoun. To the same influence is due the use of *ba* (Bhadaurī *ba*) for the nominative as well as *wah*. We may also note the use of the Agent case for the subject of an *intransitive* verb in the past tense. In this case the verb is used impersonally. Thus *ochhe lar'ha ne chalo* the younger son went literally by the younger son it was gone. This of course is altogether contrary to the rules of Standard Hindi but is all the same quite common in this part of India. It is an instance of the preservation of a very old idiom. Compare the Sanskrit *tena chakram*.

[No 4]

## INDO-ARYAN FAMILY

CENTRAL GROUP.

## WESTERN HINDI

KANAUJI

(SOUTH-WEST OF DISTRICT ETAWAH)

कोई आदमी को दो लडका हते । दोऊ मेंसे नन्हेंने वाप से कही कि अरे बाप रुपया पैसा-मेंसे जो मेरो हीसा होय सो मो-कों देओ । तव वा कों हीसा रुपया पैसा बाँट दओ । घेरे दिन भये कि ओखे लडका-ने सब चीजें जोर-कर परदेस चलो और हुआँ बुरे काम रोज रोज करत रहो । और रुपया पैसा अपनो खोय दओ । जब वा ने सब कौडी पैसा खोय दओ तव परदेस-में भारी काल परो और वह गरीब हुड-गयो । और वह जाय के हुचन-के आदमियों-मेंसे एक-के हियाँ रहन लगे जने वा को अपने खेतों-में सूखर चराइवे-को पठओ । और वा उन कोंसोंको जो सूखर खात हते आपौ खायी चाहत-हतो और कोऊ वा कों कुछ नही देत-हतो ॥

## TRANSLITERATION AND TRANSLATION.

Koi	u'lm̄ k̄	do	l'rk̄a	hat̄	Dou m̄c̄ s̄	n'rh̄c̄ ne
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>The two in from</i>	<i>the younger by</i>
bap se	l'rh̄	ki	ro	bap	u'p̄ȳ p̄	p̄isa m̄c̄ s̄
<i>the father to</i>	<i>it was said</i>	<i>that</i>	<i>O</i>	<i>father</i>	<i>rupees</i>	<i>piece in from</i>
h̄is̄a	hoy	so	mo l̄õ	deo'	Tab	br̄ l̄õ
<i>share may be</i>	<i>that me to</i>	<i>give'</i>	<i>Then</i>	<i>his share</i>	<i>rupees</i>	<i>piece was divided</i>
Thoi	din	h'rȳ	ki	ochh̄	l'rk̄a ne	s̄rb̄ ch̄i'c̄
<i>A few days</i>	<i>became</i>	<i>that the younger</i>	<i>son by</i>	<i>all things</i>	<i>collected</i>	<i>having</i>
p̄ri des	chalo	aur	hu' b̄u	l'rm̄	soj soj	l'ro'v̄-r̄ho
<i>a foreign country to</i>	<i>it was started</i>	<i>and</i>	<i>there</i>	<i>evil</i>	<i>deed</i>	<i>daily</i>
Aur	u'p̄ȳ p̄	p̄isa	h̄i'no	khoy d̄ro	J̄h	h̄i'nc̄
<i>And</i>	<i>rupees</i>	<i>piece</i>	<i>his own</i>	<i>was lost</i>	<i>When</i>	<i>him by</i>
khoy d̄ro	tab	p̄ri des m̄c̄	bh̄au	kal	p̄ro,	aur
<i>was lost</i>	<i>then</i>	<i>the foreign country in</i>	<i>heavy</i>	<i>famine</i>	<i>fell</i>	<i>and he</i>
h̄u' ḡȳo	Aur	wah	ḡȳ j̄c̄	h̄u' ḡȳ j̄c̄	ad m̄ȳõ m̄c̄ s̄	ek̄ l̄c̄
<i>became</i>	<i>And</i>	<i>he</i>	<i>gone</i>	<i>having</i>	<i>there of</i>	<i>men in from</i>
lago	ja ne	h̄i'lo	h̄u'c̄	kh̄õ m̄c̄	s̄ua	ch̄a'ub̄e lo
<i>began</i>	<i>volom by</i>	<i>him</i>	<i>his own</i>	<i>fields in</i>	<i>swine</i>	<i>feeding for</i>
						<i>it was sent</i>
						<i>And</i>

VOL. IV. PART I

ba un kōsō lo jo sur khat hate apau khayau chahst-hato  
*le those husks which some eating were himself also to eat wishing was*  
 Aur kou ba lō kuchh nahī det-hato  
*And anybody him anything not giving was*

---

## KANAUJ OF HARDOI

Crossing the Ganges from the district of Faizulhabad we come to Hardoi the only western district of Oudh of which the language is not Awadhi. Here it is everywhere Kanauji. Local authorities recognise three or four sub-varieties but the differences are merely as to the amount of Awadhi with which the Kanauji is mixed.

The number of speakers of Kanauji in Hardoi is estimated at 1 030 000. The district has to its east Unao and Lucknow and to its north Sitapur and Kheri in all of which the language is Awadhi. It is hence natural to expect a certain infusion of that form of speech in the local Kanauji. This infusion varies from place to place but is generally very slight in amount. Only in the extreme east of the district in Tahsil Sandila and the neighbourhood is the infusion so strong as to form a mixed dialect requiring separate treatment. We may estimate the number of speakers of each of the two forms of Kanauji employed in Hardoi as follows —

Standard Kanauji slightly mixed with Awadhi	850 000
Mixed dialect of Sandila	180 000
	<hr/>
TOTAL	1 030 000
	<hr/> <hr/>

The mixed dialect of Sandila will not be considered here. It will be found dealt with together with other mixed dialect on p. 111 ff. At present I confine myself to the Kanauji of the rest of the district. As a sample I give an extract of the main story of the Parable of the Prodigal Son which illustrates the dialect of the centre and south of the district. This is locally known as *Bangial* from the name (Bangar) of one of the Parganas in which it is spoken. Illustration of the dialects of other parts of the district (except Sandila) is quite unnecessary.

We may trace the influence of Awadhi in the rare use of the typical Kanauji termination *as* of weak masculine nouns in the employment of *tehi* as the oblique form of *so* that and in the locative *par desai* (Awadhi *par desai*) in a foreign country.

Note also the way in which the letter *r* is added to a word ending in a consonant as in *Husamadi* entirely. This addition of *r* is common in the Kanauji spoken north of the Ganges and in Cawnpore.





wahi ka lhetan mā̃ suari charaibe pai kari dao Jab wahu hua ũ  
*him to fields in sown feeding on it was made When he there too*  
 byakul bhao tab phiri ap'ne ghar lauti ro, aur  
*distraught became then again his own house to returning he came, and*  
 ap'ne bap ki lhusamadi kahi aur kahan lago ki, 'hamari  
*his own father's of entirety was made, and to say he began that, my*  
 khata maphu harau Tab bap anand hui gao, aur kasur  
*sin forgiveness male' Then the father happy became and fault*  
 maphu kahi dao  
*forgiveness was made*

---

### KANAUJI OF SHAHJAHANPUR

to the west of the districts of Hardoi and Kheri lies the district of Shahjahanpur in the province of Rohilkhand. It is commonly stated that this province has a dialect of its own. This is a mistake. The language of Eastern Rohilkhand is Kanauji and that of the west is the same as that of Meerut and Muzaffarnagar or else Braj Bhasha.

I will be seen from the following specimen that the dialect of Shahjahanpur is ordinary standard Kanauji. There are hardly any local peculiarities. We may mention the forms *ka* the sign of the accusative dative, *ne* the sign of the agent, and *o* or *malaya* the sign of the locative as local forms of the case suffixes. The use of *o* instead of *u* for him is probably due to the influence of the Awadhi of Kheri. We may also notice the tendency to add the vowel *e* to a word ending in a consonant as in *badē* after *det* giving which is characteristic of north Gangetic Kanauji and of that of Cawnpore. Finally note the way in which an intransitive verb can be used impersonally with the subject in the agent case as in *lai ila e ci alo* it was gone by the son, *e* the son went.

The specimen consists of the first few lines of the Parable of the Prodigal Son

[No 6]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJI

(DISTRICT, SHAHJAHANPUR)

एक आदमी-के दुइ लरिका हते । उन-में-से छोटे-नें बाप-से कही कि हे बाप माल-को हीसा जी हम-का मिलिबो चहियेँ सी हम-का दे-देउ । तव ओहि-नें मालु उन-का वाँटि दओ । और धोर दिन वादि छोटे लरिकानेँ सबु एक-हाओ करि-के एक दूर-के देस-को चलो और हुँआँ अपनो मालु कुचालि-में उडाइ-दओ । और जब सबु खर्चु हुइ-गओ तव ओहि देस-में बडो अहाल परो और बहु वनाइ-के सखत हाल होन लगो । तव ओहि देस-के एक भागमान-के चियाँ जाइ लगो । ओहि-नें उसे अपन खेतन-महियाँ सूकर चराओन-क पठओ । और ओहि-को मनु भयो कि उन बकलन-से जो सूकर खात-हेँ हम-हँ अपनो घेँट भरि लेहिँ कि कोई ओहि-का नाहीं देति हतो ॥

## TRANSLITERATION AND TRANSLATION.

Ek	ad'mi ke	dui	larikā	hāte	Un-mē se	chhotē nē
<i>One</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger by</i>
bap se	karī	ki	'he bap	mal ko	hīcī	jo ham ka
<i>the father to</i>	<i>it was said</i>	<i>that</i>	<i>'O father,</i>	<i>property of</i>	<i>is are</i>	<i>which me to</i>
milho	chahiye	so	ham ka	de de	Tah	ohi nē
<i>to be got</i>	<i>is proper</i>	<i>that</i>	<i>me to</i>	<i>give away'</i>	<i>Then him by</i>	<i>the property</i>
un ki	biti	di	lu	thor	din	bidī
<i>them to</i>	<i>having divided</i>	<i>was given</i>	<i>And</i>	<i>a few</i>	<i>days</i>	<i>after</i>
larikā nē	sabū	ek-hao	lāi	ke	ek	dui ke
<i>son by</i>	<i>all</i>	<i>in one place</i>	<i>made having</i>	<i>a</i>	<i>distant</i>	<i>country for</i>
aur	hūcī	apno	malu	kuch di mē	u nē	di
<i>and there</i>	<i>his own</i>	<i>property</i>	<i>and conduct in</i>	<i>was wasted away</i>	<i>And</i>	<i>it is</i>
sabū	khārchu	hū gō	tab	ohi	des mī	hō
<i>all</i>	<i>expenditure</i>	<i>became then</i>	<i>that</i>	<i>country in</i>	<i>great famous</i>	<i>fell a id</i>
vāhu	karī	ke	sāhat	hāi	hōn	lagō
<i>he</i>	<i>made having</i>	<i>(is extremely)</i>	<i>land</i>	<i>condition</i>	<i>to be</i>	<i>begun</i>
ohi	des ke	ek	bhāgman	ke	chīyā	lagō
<i>that country of</i>	<i>one</i>	<i>rich man of</i>	<i>near</i>	<i>having gone</i>	<i>he joined</i>	<i>Him by</i>

ap <sup>n</sup> e	khetan mahiyā	sukar	charan la	pathao	Aui	ohi ko	manu
his own	fields in	swine	feeding for	it was sent	And	its	mind
bhao	li un	bak <sup>n</sup> lan se	jo	sukar	khat-har	ham hū	ap <sup>n</sup> o
became	that those	lucks with	with	swine	eating at	I too	my own
pet	bharī lehī	ki	koī	uni kar	nahī	dehī hato	
stomach	will fill	because	anybody	is to	not	giving was	

---

### KANAUJI OF PILIBHIT

The District of Pilibhit to the north of Shahjahanpur was originally a portion of Bareilly. The dialect of the latter district is Braj Bhakha. That of Pilibhit is Kanaui in the main but with here and there a Braj inflexion. For instance while the Kanaui *tho* was is quite common we have also the Braj *lo*. Thus in a witness's deposition received from Pilibhit we have *bhayar ban: soat li: my women folk were sleeping* and again a few sentences lower down *wa: ei mo lo bulao tho* she had called me. With the exception of these few borrowed Braj expressions the language is the same as the Kanaui of Shahjahanpur and it is unnecessary to give any specimen of it.

---

## MIXED DIALECTS

## KANAUJI OR CAWNPORE

The district of Cawnpore has Farukhabad and Etawah, of which the language is Kanauji, to its north-west. To its east, across the Ganges lies the district of Unao, in which Eastern Hindi is spoken. To its south east, in the Doab between the Ganges and the Jamna we have Fatehpur, of which the language is also Eastern Hindi. To its south, across the Jamna, in order from east to west are Hamirpur and Jalaun of both of which the dialect is Bundeli. Being thus surrounded by three different dialects, we may naturally accept that the local form of speech is a mixed one and so it is. It is everywhere based on Kanauji but is generally mixed with Eastern Hindi. Eastern Hindi prevails on both banks of the Jamna as far as the common boundary of Hamirpur and Jalaun. Here it is nowhere pure, and is known as Tihari, or the language of the River Bank. In Hamirpur it is infected with Bundeli, but is still based on Eastern Hindi. In Fatehpur, to the south east of Cawnpore, it also preserves its Eastern Hindi character but in Cawnpore, the infusion of that language is weaker than elsewhere and the Tihari is like the Kanauji of the rest of the district only more strongly infected with Eastern Hindi. I therefore do not class it under the latter language as has been done with the Tihari of Hamirpur, Banda and Fatehpur, but consider it as a form of Kanauji. The following are the estimated numbers of the speakers of Kanauji and Tihari in Cawnpore —

Kanauji	1 000 000
Tihari	40 000
	<hr/>
TOTAL	1 130,000

The following specimen of the Kanauji of Cawnpore is a folk-tale. I here give a brief sketch of the chief peculiarities of the dialect which differentiate it from Standard Kanauji.

In pronunciation, we may note the way in which *e* optionally becomes *ya*, *e* optionally becomes *ya*, *o* optionally becomes *wa*, and *o* optionally becomes *wa*. Thus, we have *e/ya* or *ya/ya* one *je/ya* or *yya/ya*, this (obl. form), *to/ya* or *twaa/ya*, thy, and *to/ya* or *twaa/ya* thee. These peculiarities also occur in Eastern Hindi.

**Nouns** are declined as in ordinary Kanauji. The termination *u* of weak nouns, as *gha/ya* or *gha/ya/ya*, a house, is very common. The sign of the accusative dative is *ko*, *kashā* or (Eastern Hindi) *la*. *Nitin* is 'for'. The instrumental ablative has *se*, *te*, or *tē*. The genitive has the standard Kanauji *lo* (*le*, *lu*), and also the Eastern Hindi forms *ley* or *lyas* (not changing for form or gender), and *leyo* or *kyas* (obl. *-e*, fem. *-i*). The locative has *mā*, *mā*, or (Eastern Hindi) *mahā*, in, *par*, *par*, on, *lō*, up to.

The **Pronouns** are,—

1st person,—*ma* I, *mo/yo*, my, *ham*, *hamu* or *hamā*, we, *ham'yo*, or *hamāyo*, our

2nd person,—*tu*, thou, *to/yo* thy, *tum* or *tumh*, you, *tumh'yo* or *tumhāyo*, your

3rd person,—*wah*, *wuh*, *wahu* (often written *dahu*), or *wau* (often written *bas*), he, that, obl. sing. *wahē*, *wuhē*, *wohē*, or *u*, agent *wahē*, *wuhē*, *wohē*, or *nē*, Nom. plu. *wē*, *u*, obl. plu. *u*

This,—*i*, *yah* (or *jah*) *yahu* (or *zahu*), or *yan* (or *jan*), obl sing *i*, *yahi* *jahi* or *zyahi*, agent, *yahī* *jahī* or *zyahī* nom plu *ye* *je*, obl plur *in*

In all the above especially in the first and second persons the plural is commonly used for the singular

The Relative pronoun is *januu*, etc, and the Interrogative *lanuu*, etc as in standard Kanauji What' is *laha* obl *lake*

The Verb is irregular in the first person plural, which may optionally end in *an* This seems to be a combination of the Eastern Hindi *an*, with the favourite Kanauji termination *n* The Verb substantive is thus conjugated —

PRESENT		PAST	
SING	PLUR	SING	PLUR
1 <i>hai</i>	<i>ha</i> or <i>hai</i>	<i>rahaū</i>	<i>raha</i> u or <i>rahai</i>
2 <i>hai</i>	<i>hai</i>	<i>rahas</i>	<i>rahai</i>
3 <i>hai</i>	<i>hai</i>	<i>rahas</i>	<i>rahai</i>

We sometimes find present forms borrowed from Eastern Hindi, such as *ham ahinu* (for *ham ahen*), *we re*

For the past we have also the typical Kanauji *tho* and I have met one or two instances of forms like *mai thū*, I was *Rahī* (plur fem of *raho*) is used to mean 'she remained'

In the Active Verb, the infinitive is *maian*, *maianu*, *mai'no* *maiaḥ*, *maiahu* or *mai bo* The Present Participle is *mai at*, *mai atū* or *mai'to* In three or four instances I have met a masculine form *maiat* Thus *larila aiaat hai*, the boy is coming, *tu saugandh khat hai* *asu u tayai la dapu banaiat hai*, thou art taking an oath and making only the devotee your father Similar additions of *i* are found in other forms of Kanauji used north of the Ganges The Past Participle is *maio* The Conjunctive Participle is *maia hai*

The Present tense, 'I strike,' or 'I may strike' is—sing *maiaū*, *maiat*, *maiat*, plur *maianu* or *maraī* *maianu*, *maiaī* *Maia at haū*, etc, is also common

The Future is *maiahaū*, *maiahai* *maiahai*, *maiahanu* or *maiahaī*, *maiahu*, *maiahaī* Note that the first vowel is shortened, as in Eastern Hindi, owing to its falling in the penultimate Here and there I have met instances of the Eastern Hindi future of which the typical note is the letter *ḍ* Thus, *I am maiaḍe*, I shall strike

In other respects the conjugation of the verb follows standard Kanauji. Some times we meet stray Eastern Hindi forms such as *dinheni* he (or they) gave

## WESTERN HINDI

KANAUJI (MIXED DIALECT)

(DISTRICT, CANNONFORE)

याकेँ हते राजा वीर विकरमाजीत । तिन-के याक रानी रहै । उइ राजा श्री रानी-माँ बाजी लागी कि याक चिरेया बोलति-रहै । तीन राजा तौ कहत-रहै कि हम बोलतु-है । श्री रानी कहती-हती कि कौनवाँ बोलतु-हुइहै । ऐसी हुज्जत रहै कि वहै चिरेया पेंडे-पै-से उडि भाजी । तौ कौनवै निकसो । तव तो सरमाय-के राजा रानी-कइहॉं निकारि दीन्हेंनि । रानी-के उइ राजा-ते अढ़ाई महिना-को औधान हतो । उइ रानी-का चलत चलत याक मड़ैया मिला । तीन तथा-केरी मड़ैया कहावति-हती । तौने-माँ जाय-के रहों-जाय और मड़ैया-माँ टटिया लगाय-लीन्हेंनि । जब थोरी विरियाँ-माँ तथा उइ मड़ैया-के नेरे आये तव कहन लागि कि ई मड़ैया माँ लरिक्किनी होय तौ लरिक्किनी औ लरिका होय तौ लरिका होय । तव वहि-माँ-से उइ रानी-ने जवाबु द्यो कि हम फलानी आहिनु । और अपनु सब विधा तथा-मे कहि-डारी । तथा वहि-की लरिक्किनी-ही-की नाई रच्छा कीन्हेंनि ॥

फिरि नवयें महिना-माँ उइ रानी-के एकु लरिका भयो । जब बहु लरिका वड़ो भयो तव औरे लरिकावन-माँ खेलिबे-का जान लागी । और जब अनवादु करै तव उइ लरिकावन-ते सौगंधें खाय कि हम ऐसो नाहीं करो-है । तव सब लरिकावा वहि-के घौलें मारें । तव फिरि हर दाय तयै-की सौगंध खाय औ कहै कि हम अनवादु नाही करो-है । आखिर-का उइ सब लरिकावा वहि-से कहैं कि अपने बाप-को नाउं बताव । तव वहि-ने तयै-की नाउं बताय-दयो । तव फिरि उइ लरिकावा वहि-से कहैं कि धा ससुर तयै-की सौगंध खाति-है और तयै-का बापु बनावति-है और वैसे तौ तथा-केरी गुलामु है । तव फिरि महें सरमाय-करि-के अपनी मैया-से बापु-को नाउं पूछो । तव वहि-की मैया-ने बापु-को नाउं विकरमाजीत बताय द्यो । दुसरे दिना विकरमाजीत-की सौगंध खाई । तव उइ लरिकावन वहि-से कहो कि ससुर-क औरी कव-हैं विकरमाजीत-को नाउं मुनो-है कि अब-ही जानत-ही । तव



फिरि सरमाय-गञ्जो और अपनी मैया-से कहो-जाय कि हम अपने वाप-के तीरा जेवे और वहि-के चलो-गञ्जो ॥

जाय-के उइ देस-माँ पहुँचो-जाय । हुवाँ याक कुञ्जा-माँ पानी भरतौ-हतीं । उन-ते कहो कि हम-का पानी पियाय-देउ । उइ कहन लागीं कि पियाय देतौ-हनु । तव फिरि वहि-ने कहो कि हम-का जल्दी पियाय देव । तौ उइ कहन लागीं ऐसे जल्दी होय तौ कुञ्जा-माँ कूदि परौ । तव कूदि परो । तौ वहि-माँ देखो कि याक वहि-माँ वहुते नौकी लरिक्किनी दैन्तुर-केरी बैठी-है । तौन दैन्तुर वारा कोस इंगे और वारा कोस इंगे मानुस-केरी महुँक तक नाहीं राखति-रहै । तौन मानुस-की महुँक पाय-कर अपनी लरिक्किनी-से पूँछो कि छाँ मानुस-की महुँक जानि-परति-है । लेकिन वहि-ने भुनगा वनाय-के लुकाय राखो । जव दैन्तुर चलो-गञ्जो तव भेद-भेद उइ लरिका-ने लरिक्किनी-ते उइ दैन्तुर-केरे भरिबे-की जुगति पूँछि-लई श्री ओही जुगति-ते वहि-का मारि-डारो और वहि-का ओही कोनवाँ से रेंचि लाओ और वहि-के साथ विआह करि-लओ और विकारमाजौत-को लरिका वनि-गञ्जो ॥ जा भैया अढ़ाई मानिक-केरी कथा कहावति है ॥

## WESTERN HINDI

KANAURI (MIXED DIALECT)

(DISTRICT, CANNANORE)

Yahaĩ	hate	R7ja	Bir	Bikar <sup>2</sup> maĩt	Tin ke	yah			
<i>One only</i>	<i>tl ere was</i>	<i>King</i>	<i>tl e mĩgt y</i>	<i>Vil, amaditye</i>	<i>Item of</i>	<i>one</i>			
Pani	rahai	Uĩ	Raja	au	Rani mā	b7jĩ	lagĩ	hĩ	yah
<i>Queen</i>	<i>was</i>	<i>Tl at</i>	<i>King</i>	<i>and</i>	<i>Queen in</i>	<i>a cage</i>	<i>was made</i>	<i>tl at</i>	<i>one</i>
churaya	bolati	rahai	T7un	R7ja	t7u	l7hat	rahai	hĩ	
<i>bird</i>	<i>calling</i>	<i>was</i>	<i>Tl e i f o i e</i>	<i>tl e King</i>	<i>on tl e one l and</i>	<i>saying</i>	<i>was</i>	<i>tl at</i>	
hans	bolitu	hai	7u	Rani	kah7ĩ	hatĩ	hĩ	kaun <sup>2</sup> wĩ	bolitu
<i>a swan</i>	<i>calling</i>	<i>is</i>	<i>and</i>	<i>tl e Queen</i>	<i>saying</i>	<i>was</i>	<i>tl at</i>	<i>a crow</i>	<i>calling</i>
huhai <sup>2</sup>	7ĩ	hujat	rahai	hĩ	wahai	churay	7u	p7re-p7ĩ	7u
<i>will be<sup>2</sup></i>	<i>Sucl</i>	<i>discussion</i>	<i>was</i>	<i>7ol en</i>	<i>tl at</i>	<i>very</i>	<i>bird</i>	<i>tl e tree</i>	<i>on f i o m</i>
7u	bhazĩ	7u	kaunaw7u	nik <sup>2</sup> so	T7b	to			
<i>flying</i>	<i>depar</i>	<i>tl en</i>	<i>a crow</i>	<i>7erily</i>	<i>it t i, n e d</i>	<i>out to be</i>	<i>Tl en</i>	<i>indeed</i>	
7ar <sup>2</sup> mar	hai	Raja	Rani	kah7ĩ	nik7u	dhĩhenĩ	R7ni	hĩ	7u
<i>become</i>	<i>as l a m e d</i>	<i>l a v i n g</i>	<i>tl e King</i>	<i>tl e Queen</i>	<i>t u n e d</i>	<i>out</i>	<i>Tl e Queen</i>	<i>of</i>	<i>tl at</i>
Raja	te	7u	hai	mahĩna	hĩ	audhan	hato	Uĩ	Pani-hĩ
<i>King</i>	<i>by</i>	<i>two</i>	<i>and</i>	<i>a l a f</i>	<i>month</i>	<i>s of</i>	<i>pregnancy</i>	<i>was</i>	<i>That</i>
chalat	yah	maraya	mĩhĩ	Taun	t7ya	kerĩ	maraya	kah7ĩ	watĩ
<i>walking</i>	<i>one</i>	<i>l ut</i>	<i>7e s</i>	<i>f o u n d</i>	<i>That</i>	<i>tl e</i>	<i>devo</i>	<i>tee of</i>	<i>l ut</i>
hatĩ	Taune	mā	jav	7u	rahĩ	77ĩ	7uru	maraya	mĩ
<i>was</i>	<i>That</i>	<i>7er y</i>	<i>in</i>	<i>g o n e</i>	<i>l a v i n g</i>	<i>7l e</i>	<i>7e</i>	<i>r a i n e d</i>	<i>l a v i n g</i>
tatiya	lahay	lĩnhenĩ	77b	thori	biriyĩ	mā	taya	7u	maraya
<i>the screen</i>	<i>f a s t e n e d</i>	<i>Tl en</i>	<i>l i t t l e</i>	<i>t i m e</i>	<i>in</i>	<i>tl e</i>	<i>devo</i>	<i>tee</i>	<i>tl at</i>
hĩ	nerĩ	7e	77b	kahan	lage	hĩ	7u	maraya	mā
<i>of</i>	<i>near</i>	<i>7a m e</i>	<i>tl en</i>	<i>to</i>	<i>7a y</i>	<i>l e</i>	<i>b e g a n</i>	<i>tl at</i>	<i>tl i s</i>
hoy	tau	larĩnĩ	7u	larĩhĩ	hoy	tau	larĩhĩ	hoy <sup>2</sup>	77b
<i>be</i>	<i>tl en</i>	<i>a</i>	<i>g i r l</i>	<i>and</i>	<i>(7f)</i>	<i>a</i>	<i>boy</i>	<i>be</i>	<i>tl en</i>
wahĩ	mā	7u	Rani	ne	77wabu	dao	hĩ	7u	phalanĩ
<i>that</i>	<i>in</i>	<i>f r o m</i>	<i>tl e</i>	<i>tl e</i>	<i>Queen</i>	<i>by</i>	<i>answ</i>	<i>er</i>	<i>was</i>
auru	7panu	7ab	bĩthĩ	taya	7u	kahĩ	77u	T7ja	7u
<i>and</i>	<i>her</i>	<i>own</i>	<i>a l l</i>	<i>suff</i>	<i>er i n g</i>	<i>tl e</i>	<i>devo</i>	<i>tee</i>	<i>to</i>
	larĩnĩ	hĩ	hĩ	naĩ	rachch7ĩ	kĩnhenĩ			
<i>a</i>	<i>daugh</i>	<i>ter</i>	<i>even</i>	<i>of</i>	<i>l i l e</i>	<i>pro</i>	<i>tection</i>	<i>made</i>	

Phiri *nawriṅē* mahina mā̃ u rani ke eku laika bhao 17b  
*Again until month in that Queen to one son was born. 171 en*  
 wahu lanika bho bhao tab aue laikawan mā̃ khelibe 17 17c  
*that boy bug became then other childen among playing for to go*  
 Iago Amu jab an'wadu hauri, 17b u laikari te  
*I began And when a wickedness he used to do then those boys to*  
 saugandhai khay 17 'ham̃ aiso nahī̃ karo hai' Tab  
*oaths he used to eat that me (by) such not done has been' 17 en*  
 sab laikawa wahi ke dhaulaĩ maraĩ Tab phuu hai dāy  
*all children him cuffs used to strike Then again every time*  
 tayai 17 saugandh khay 17 hahai 17 'ham̃  
*the devotee even of oath he used to eat and used to say that 'me (by)*  
 an'wadu nahī̃ hairo hai' 17 khu 17 u sab laikawa wahi se  
*wickedness not done has been' At last those all children him to*  
 hahai 17 ap'ne bap ko naū̃ bat'w' Tab wahi ne  
*used to say that thy own father of name tell Then him by*  
 tayai ko naū̃ batay dao Tab phuu u laikawa wahi se  
*the devotee even of name was told Then again those children him to*  
 hahai 17, 'dha, sasui tayai 17 saugandh  
*used to say that, away father in law the devotee even of (on) oath*  
 khati hai auru tayai ka bapu banawati hai Auru wase  
*(thou) eating at and the devotee father (thou) making at And thus*  
 tau taya kero gulamu 17c Tab phuu maraĩ  
*indeed the devotee of slave thou at Then again very much*  
 sar'may hauri hai ap'ni mairi se bapu ko naū̃ pūchho  
*become ashamed having his own mother from father of name was asked*  
 Tab wahi 17 mairi ne bapu ko naū̃ Bikai'ma jit batay dao  
*Then his mother by the father of name 171, amaditya was told*  
 Dus're dina Bikai'ma jit 17 saugandh khai Tab u  
*The second on day 171, amaditya of oath was eaten Then those*  
 laikawan wahi se kaho 17 'sasur u auaa kab hū̃  
*(by) children him to it was said that 'father in law other also ever*  
 Bikai'ma jit ko naū̃ suno hu 17 17 hi janat hau' Tab phuu  
*171, amaditya of name was heard or now knowing as you' Then again*  
 sarmay gao auru ap'ni mairi se kaho jay 17 ham  
*he was ashamed and his own mother to it was said having gone ti at I*  
 ap'ne bap ke tui rube aui kahi kai chalo gao  
*my own father of near will go' and said having he went away*  
 Jay hai u des mā̃ pūchho jay Huwā̃ yak kua mā̃  
*Gone having that country in he arrived going There one well-in*  
 pani bhari hāi Un-te kaho 17, 'ham̃ la pani  
*water (women) drinking water Them to it was said that 'me water*

piyay deu <i>give to drink</i>	U1 <i>They</i>	labaru <i>to say</i>	lagi <i>began</i>	ki <i>that</i>	piyay deti hanu <i>'giving to drink we are</i>	Tab <i>Then</i>	
pharu wahi ne <i>again him by</i>	labho <i>it was said</i>	ki <i>it at</i>	ham ha <i>me to</i>	jaldi <i>soon</i>	piyay dew <i>give to drink'</i>	Tau u <i>Then they</i>	
labaru lagi <i>to say began</i>	aisai <i>such</i>	jaldi <i>taste</i>	hoy <i>(if) it is be</i>	tau <i>then</i>	kuã mã <i>well into</i>	kudi parau <i>jumping fall</i>	
Tab <i>Then</i>	kudi <i>jumping</i>	paio <i>he fell</i>	Taru <i>Then</i>	wahi mã <i>it at in</i>	dekho <i>it was seen</i>	ki yah wahi mã <i>that one that in</i>	
bahutai <i>is y indeed</i>	maki <i>beautiful</i>	larukini <i>daughter</i>	damtu keri <i>ogre of</i>	barthi hai <i>seated is</i>	Taun <i>That</i>	damtu bai <i>ogre twelve</i>	
kos <i>kos</i>	inge <i>on this side</i>	aru <i>and</i>	bari <i>twelve</i>	kos <i>kos</i>	unge <i>on that side</i>	manus keri <i>man of</i>	mihak tak <i>smell even</i>
nahi <i>not</i>	rakhata raru <i>leeping was</i>	Taun <i>Him (by)</i>	manus ki <i>man of</i>	mahãl <i>smell</i>	piy lai <i>finding is</i>	apni <i>own</i>	larukini <i>daughter</i>
se <i>from</i>	pũchho <i>it was asked</i>	ki <i>it at</i>	hyã <i>is e</i>	manus ki <i>man of</i>	mihãk <i>smell</i>	janu paratu hã <i>felt is'</i>	Lehin <i>But</i>
wahi ne <i>is by</i>	bhun'ga <i>a mosquito</i>	banay karu <i>made having</i>	hũay <i>having concealed</i>	rahho <i>was left</i>	Jab <i>Then</i>	damtu <i>demon</i>	
chalo <i>went</i>	gao <i>away</i>	tab <i>then</i>	bhedru bhed <i>secret by secret</i>	u <i>that</i>	laruh ne <i>boy by</i>	larukini te <i>the girl from</i>	u <i>that</i>
damtu keri <i>demon of</i>	marubi ki <i>the killing of</i>	juguti <i>scheme</i>	pũchhi ru <i>was asked</i>	Au <i>And</i>	ohi <i>it at is y</i>	juguta te <i>scheme by</i>	
wahi ha <i>him</i>	maru dario <i>it was killed</i>	aru <i>and</i>	wahi la <i>is</i>	ohi <i>it at is y</i>	kon'wã se <i>well from</i>	richi lau <i>he dragged out</i>	
aru <i>and</i>	wahi he <i>he of</i>	sath <i>with</i>	bari <i>marriage</i>	karu ro <i>he did</i>	aru <i>and</i>	Bihar'maditya lo <i>Vilamaditya of</i>	laru <i>son</i>
baru gao <i>became</i>							

Ja bhaya                      abai                      manuk keru                      kartha'                      karhawati hai  
*This story                      two and a half                      gem of                      story'                      being called is*

### FREE TRANSLATION OF THE FOREGOING

Once upon a time the mighty Vilamaditya was king. He had a queen and once they had a dispute about a bird they heard singing. The king said it was a swan and the queen said that she thought it was probably a crow. While they were discussing the matter, the bird flew off the tree on which it was sitting and it turned out to be a crow after all. The king was so ashamed of being put in the wrong that he turned the queen out of doors although she was two and a half months gone with child by him.

She walked on till she came to a hut known as the hut of Tāyā the devotee. She went into it and shut the mat door on herself. In a short time the devotee came home and when he found the door shut he said, 'if there's a girl inside she will be my daughter and if there's a boy he will be my son.' Then the queen answered from inside that she was so and so and told him the tale of all her woes and the devotee took her under his protection as if she were a daughter.

In due course the queen had a son who grew up and began to play with the other children of the neighbourhood. When he did anything wrong he used like the other children to take oath that he had not done it. Then the children would cuff him and each time he used to swear by the devotee (as the other children swore by their fathers) that he had not done it. At last the children asked what was his father's name. He gave the name of the devotee. Away, foul one! you are swearing by the devotee and making him out to be your father while you are really his slave. At this he was much ashamed and asked his mother who his father was and she told him that his father's name was Vīkramaditya. So next day he swore by Vīkramaditya and the children said to him, 'foul one, did you ever hear the name of Vīkramaditya before or have you learnt it just now?' At this he was again ashamed and he went to his mother and said, 'I'm going to my father and strangle off

As he went along he came to his father's country and found some women drawing water from a well. He asked them to give him to drink and they said, 'yes we will.' Then he asked them to give the water quickly and they replied, 'if you are in such a hurry you can jump into the well.' So he did jump in and there he saw a very beautiful ogre's daughter sitting. Now this ogre could not stand the smell of a man if he was even twelve *kos* off on this side or twelve *kos* off on that. So he said to his daughter, 'I smell the smell of a man. But she turned the boy into a mosquito and so concealed him. Then the ogre went out and the boy asked the damsel all the secrets by which he could devise some scheme for killing him. So he made his scheme and killed the ogre. Then he hurried the damsel out of the well and married her and became known as the son of Vīkramaditya.

This story is known as the Tale of the two and a half gems

---

Tāyā said to be a local form of *tapas* a devotee. It may possibly be a proper name.  
 वा ल सा ऋ ळा ल न मोक्षोपदेयः  
 Sa fath n law low term of abuse

### TIRHĀRĪ OF CAWNPORE.

As explained in the introduction to the preceding specimen, the Tirhārī of Cawnpore is spoken on the banks of the Jamma opposite the district of Hamirpur, by some 40,000 people. Its basis is Kanaujī, but it is much mixed with Eastern Hindī, and also with the form of Bundēlī spoken in East Hamirpur, which we may call Banāpharī.

A few sentences from a version of the Parable of the Prodigal Son will show the nature of this dialect. The mixture of speech is purely mechanical. Thus, in one sentence we have the Kanaujī *larikā*, and in the next the Eastern Hindī *larikā*, a son. We have the Kanaujī *kahū*, said, and the Bundēlī *dinhōs*, gave, *linhōs*, took, *ḍārōs*, threw away. *Paḥaus*, sent, is a contraction of the Bundēlī *paḥhōs*. Other Eastern Hindī forms are *oh*, him ; *moh*, me ; and the oblique plurals *janen*, persons, *kāmen*, actions.

[ No 8 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

KANAUJI (TIHARI)

(DISTRICT CANNORE)

याक मनई के दुइ लडिका हते । उन माँ ते छोटे लडिका ने कसो  
अपने बाप तन कि माल को जौन हीसा मोह का चहिये वह मोह-का दे दे ।  
तव बाप-ने उन दूनौ जनेन-का वह मालु अलग अलग कै दीन । ओर फिर  
दोरे दिनन-में जब छोटे लरिका ने सब मालु इकठौरी कै लीन्हीस तव एक  
बड्डी दूर-के मुलुक-का चलो और हुन पहुँच कै सब मालु खराब खराब कामेन  
माँ उठाय डारोस । ओर फिर जब ओई मुलुक माँ सूखा परो और वह पिटागेन  
माँ लाग तव फिर ओई मुलुक माँ याक ठिकाने याक तालिवर रहत रहे ।  
ओ खी इहाँ चाकरी करेँ गा । ओह-ने यह का सोरियाँ चरावँ अपने खितवा  
माँ पठौस ॥

## TRANSLITERATION AND TRANSLATION.

Yah	manai	ke	dui	larika	hate	Un	mā	te	chhote	larika	ne
One	man	of	two	sons	were	Them	is	from	the	younger	son
laho	ap'ne	baṭ	tan	ki	maṭ	ho	ṛun	hiṣa	moh	ka	chahiye
It	was	said	his	own	father	to	that	property	of	which	share
wah	moh	ka	dū	de'	Ṭab	baṭ	ne	un	dunai	ṛunen	ka
that	me	to	give	away	Then	the	father	by	those	both	persons
malu	alag	alag	hai	ḍin	Aur	plur	thore	ḍinan	mē	ṛib	chhote
property	separate	was	made	And	again	a	few	days	in	which	the
larik	ne	sab	maṭ	ik	tharai	hai	ḥhos	ṛib	ek	bari	dur
son	by	all	property	one	place	was	made	then	one	very	distant
muluk	ka	chalo	ṛu	hun	pahūch	hai	sab	malu	kharab	khariṛ	ṛab
country	to	he	started	and	there	arrived	having	all	property	evil	evil
kamen	mā	uthay	ḍaros	Aur	phir	ṛib	oi	muluk	mā	sukha	ṛuro
deeds	in	was	squandered	And	again	when	that	country	in	famine	fell
aur	wah	pitagen	mūnā	lag	ṛib	phir	oi	muluk	mā	yah	thuhans
and	he	by	belly	fire	to	die	began	then	again	that	country
yah	talebar	rahṛt	ṛihai	Ō	khū	ihā	chak'ṛi	ṛarā	ga	Oh	ne
one	such	man	was	living	Him	of	near	service	to	do	he
yah	ka	soṛiyā	chāiawā	ap	ne	khit'wa	mā	ṛithaus			
I	am	come	to	feed	his	own	fields	in	it	was	sent

## THE MIXED DIALECT OF EAST HARDOI

The principal dialect of the district of Hardoi is Kanauji slightly mixed with the Awadhī dialect of Eastern Hindi. Specimens of it will be found on pp 395 ff. In the eastern portion of the district, *se* in Tahsil Sandila and the neighbourhood, which has on three of its sides the districts of Unao, Lucknow and Sitapur, all of which are Awadhī speaking. The dialect is, it is true, based on Kanauji but is largely mixed with Awadhī. We may estimate that this form of speech is employed by, roughly speaking, 150,000 people.

As an example of this dialect, I give below an abstract of the main story of the Parable of the Prodigal Son and from this and from some other materials, I have noted the following peculiarities. In the first place the termination of strong masculine nouns, adjectives, and participles is no longer *o* but is the Awadhī *a*. Thus we have *ghora*, a horse not *ghoro*, *ghoje la*, not *ghoje lo* of a horse, *hata* (this is a Kanauji form with an Awadhī termination), not *hato* he was, *gawa, ga* not *gao*, he went, *bhawa, bhā* not *bhao*, he became.

In the conjugation of the past tense, we have both the Kanauji principle of using the past participle alone (*marā*, I, thou he, she, it struck), or else the conjugated form peculiar to Awadhī. Thus, (masculine)—

Sing	Plur
1 <i>marēū</i>	<i>marā</i>
2 <i>maris</i>	<i>marēa</i>
3 <i>marit</i>	<i>marin</i>

The conjugation of the future in Awadhī differs only from that in Kanauji in the third person singular. In the dialect under consideration the Awadhī custom is followed. Thus (I shall strike)—

Sing	Plur
1 <i>marīhāī</i>	<i>marīhāī</i>
2 <i>marīhāi</i>	<i>marīhāu</i>
3 <i>marī</i> (not <i>marīhāi</i> )	<i>marīhāī</i>

In the specimens we may also note the following miscellaneous Awadhī forms,—*la*, as the sign of the recursive dative *dinū* the past participle of *dena* to give the formation of a verbal noun in *al*, as in *kahāī lag* he began to cry.

We may also note the manner in which the letter *r* is added to words ending in a consonant as in *badī* after, *bas badī* ruined. This occurs elsewhere in Hardoi and has also been pointed out in the case of present participles in Cawnpore.



[No 9]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

KANAUJI (MIXED DIALECT)

(TAHSIL SANDILA DISTRICT HARDOI)

एक मनुई-के दुई लरिका हते । वहि माँ-से जौन छोटकवा लरिका  
 हता सो अपने वाप-पर कहै लाग कि जो हमार हिस्से का रुपया होई  
 सो हमार बाँटि देव । तव वहि-के वाप-ने बाँटि दीन्ह । रुपया लै के  
 छोटकवा लरिका कहुँ विदेस का चला-गा । हुँआँ अपन सब रुपया  
 बढ चलनी माँ खरच कइ-डारेसि औ बनाइ की बरवादि हुइ-गा । थोरे  
 दिन-की बादि हुँआँ सूखा परि-गा । फिरि बहु कोहँ अमीर-के दुवारे गा ।  
 तव वहि अमीर-ने अपने खेतन-में सोरी चरावे-पर करि दीन्ह । जब बहु  
 हुँआँ कायल भवा तव बहु अपने वाप-के तीर आइ की कहै लाग कि  
 हमार खता माँफ कै-देउ । तव वहि-की वाप ने खता माँफ कीन्ह और  
 खुसौ भा ॥

## TRANSLITERATION AND TRANSLATION.

Ek manāi ke du lauika hate	Wahi mā se jaun chhot'kawa larika
One man of two sons were	Them in from who the younger son
bata so ap'ne bap par kahaī lag hī jo hīmar huse ka rupaya	was that his own father to to say began that what my share of money
hoi so hamar bāti dew Tab wahi ke bap nē bāti dūh	will be that mine dividing give' Then his father by dividing it was given
Rupaya hī ke chhot'kawa lauika kahū bides ka chāla ga	Money taken having younger son somewhere foreign country to went away
Hūā ap'ni sab rupaya bād chāl'ni m'ī kharach karī daresi au	There his own all money evil conduct in expenditure he made away, and
banai ke bai'badī hui ga	Those din ke badī hūā
made having (ie extremely) ruined he became	A few days of after there
sukha pari ga Phiri wahi kehū amir ke dūwate ga Tab wahi	drought fell Then he a certain richman of on doon went Then that
amū nē ap'ne khet'ni mē sorī ch'rawāī par karī dūh Jab wahi	richman by his own fields in some feeding on he was employed When he
hūā kajal bhawa tab wahi ap'ne bap ke tar ai ke karī	there convinced became then he his own father of near come having to say

lāg ki, 'hamār khatā māph . kai-dēu.' Tab wahi-kē bāp-nē  
*he-began that, 'my fault forgiveness make.'* Then his father-by  
 khatā māph kīnh, aur khusī bhā.  
*fault forgiveness was-made, and glad he-became.*

## BUNDELI OR BUNDELKHANDI,

## BUNDELI OF JHANSI

The district of Jhansi is situated in the heart of Bundelkhand, and the dialect there spoken may be taken as the Standard form of Bundeli. Out of a total population of 683,619 (according to the Census of 1891) 679,700 have been reported as speaking it. I therefore give the two following specimens from that district,—one a version of the Parable of the Prodigal Son, and the other a folk-tale —

[ No 1 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, JHANSI)

## SPECIMEN I.

एक जने-के दो मोडा हते । और ता-में-सें लोरे-ने अपने दहा-से कई धन-में-सें मेरो हिस्सा मो-खों देइ राखो । ता-के पीछे जं-ने अपनी धन वरार दओ । विलात दिना नई भये हते लोरो मोडा सब कछू जोर-कें पल्ले मुलक चलो गओ और हुना वा-ने कुकर्मन-में अपनी सवरो धन गमा-दओ । जब वा-ने सब कछू उडा-दे बैठी तब वा मुलक-में बड़ा काल परो और वो माँगनो हो गओ । ता-खो पीछे वा-ने उस मुलक-के रहाइयन-में से एक जने-के ढिगा रन लगे । वा-ने वा-खों अपने खेत में सुंगरा चरावे-के-लाने पठै-दओ । और वा-ने जो भुस सुंगरा खात-तो ता-सों अपनी पेट भरो चाउत-तो । कोज वा-खों कछू नई देत-तो । तब वा-खों होस भओ और वा-ने कई मेरे वाप-के कतेक मड़ंठार-खों खैवे-के लाने विलात रोटीं होत-हैं और वच रतीं हैं और में भूखन-के मारे मरो-जात । में उठ-के अपनी वाप-के ढिगा जेहीं और वा-सों केहीं दहा-ए में-ने खरग-के उल्लो और तेरे आँग पाप करो । में फिर तुमारे छोरा कुआवे-के लाक नईआ । मो-खों आपनो कमीनन-के विरोवर लेखो । रायी का की वो उठो और वाप-के हिना चलो । वो अपने दहा-से दूर हतो अतेक-में वा-के वाप-ने वा-खों देख-लओ और भागत गओ और वा-खों गले-से लगाओ और मुँह चूमो । तब मोडा-ने वाप-सों कई दहा-ए में-ने खरग-के उल्लो और तेरे आँग पाप

करो । मैं तेरो छोरा कुआबे-के लाक नइआँ । वा-के बाप-ने चाकरन-से कई सब से नोने उन्ना लाओ ओर जा-खों पैरा देखो ओर हात-के नुगरिअन-में मुदरिया ओर पाओँ-में पनइया पैरा देखो । अब सब जने जुर-के पाँत करें ओर वधाई करें । काये-से कि वो मोड़ा मरो हतो अब जौ उठो । जात रओ तो फिर-के मिल गओ ॥

रायी का की वा-को वड्डो भइया खित-में हतो ओर जब वा आउत-के बेरे घर-के नैरे आ गओ तब वाजो ओर नाच-के बोल' सुनो । वा-ने अपने चाकरन-में-से एक-खों दै-टेरो ओर वा-से बूझन लगो कि जो सब का होत । वा-ने कई तेरो भैया आओ सो तेरे वाप-ने पाँत करी जा-के लाने कि वा-खों जियत अच्छो पाओ । ता पै वो रिस-में भर गओ ओर भीतर जावे-खों वा-खों मन ना भओ । ता-पै वा-खों वाप-ने आ-की थराई करी । वा-ने अपने वाप-सीं जुआव करो के देख-लो मैं तुमारे कतेक 'दिनन-से सेवा करत-हों । कभ-जँ आप-की कयी-खों नयी टारी । तज आप-ने मोए कभजँ एक बुकरिया भी ना दई के मैं अपने हेतिओँ-के संग हँसी खिल करूँ । अब देख-लो अपन-खों जो मोड़ा जो हुरकिनिन-की संग अपनो धन खा-गओ तज आप-ने वा-खों आउत-यी पाँत करी । तब वाप-ने वा-से कयी ए वेटा तँ मेरे टिंगा आठों पहर रउत ओर जो कडू मो-नो है सो सब तेरो है । तज वधाई करनो चाउनो हतो काये कि तेरो लोगो भइया मरो हतो उठ जिओ ओर जात रओ तो फिर मिलो ॥

[ No 1 ]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

BUNDÉLI

(DISTRICT, JEANSI)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION

Dk jant ke do mora hatc Or tā m̄ sē lore-ni ap'ne  
 One man of two sons were And them in from the younger by his own  
 daddā s̄. kai 'dhan m̄ s̄ m̄ro hussa mo kb̄ d̄i rakho' Tā ke  
 father to it was said 'property in from my share me to give up That of  
 pic̄hi ū ne ṛ'no dh̄n b̄r̄ar d̄ao Bilat d̄ina n̄r  
 after him by his own property having divided was given Many days not  
 bb̄r̄at hatc lora mora s̄b k̄chhu jor k̄ pall  
 become were the younger son all anything having collected a far off  
 mulak chalo gao oi huna b̄a ne ku kaṁraṁ m̄ ṛ'no s̄b'ro  
 county (to) went away, and there I'm by evil conduct in his own all  
 dhan gam̄ d̄ao J̄b b̄a ne s̄b k̄chhu ur̄a d̄ai b̄r̄itho, ṝb b̄a  
 fortune was wasted When I'm by all anything having wasted it was sat then that  
 mulak m̄ b̄ro h̄al p̄ro ṝr b̄o m̄'g'no ho ḡro Tā kb̄ pic̄hi  
 county in great famine fell and I beggar became That to after  
 b̄a ne us mul̄ l̄c ṝh̄aṁṁ m̄ s̄ c̄k j̄n̄ l̄c d̄h̄ga ṝn l̄go  
 him by that county of inhabitants in from one person of near to live it was begun  
 B̄a ne b̄a l̄h̄ō ṛ'ne k̄h̄t m̄ s̄g'ra ch̄r̄ab̄ k̄ l̄anc p̄r̄h̄a d̄ro Oi  
 Him by him for his own fields in some feeding of for it was sent away And  
 b̄a ne jo b̄hus s̄g'ra k̄hat-to tā s̄ō ṛ'no p̄t b̄haro  
 him by what husks the some used to eat those with his own stomach to fill  
 ch̄at to Kou b̄a kb̄ k̄chhu n̄r̄i d̄et to ṝb b̄a kb̄ hos  
 wished Any body I'm to anything not used to give Then I'm to sense  
 bh̄ao or b̄a ne kai m̄c̄ b̄ap k̄ k̄t̄k mādar kb̄ō  
 became and by him it was said my father of how many labours to  
 k̄haibe ke l̄anc bilat rot̄i hot h̄aī oi bach̄ iat̄i h̄aī or m̄r̄i  
 eating of for much loaves becoming aie and saved remaining aie and I  
 bh̄uk̄h̄r̄aṁ j̄e m̄are maro jat M̄r̄i ūth k̄ ṛ'no b̄ap k̄ d̄h̄ga j̄ch̄ō  
 hunger of from dying am I having arisen my own father of near will go  
 or b̄a s̄ō kb̄h̄ō d̄r̄dd̄a c̄ maī ne Sw̄r̄ȳḡ k̄ ulto oi t̄ae āḡē  
 and I'm to I will say father O me by God of against and thee before

pap laio Māī phr tumāio chhoia kuabe ke lak nāiā Mo khō  
*sin was done I again thy son being called of worldly not am Me*  
 ap'no kamnan ke bhubai lekho' Rayi ka li bo  
*thy own servants of (it mental) equal consider Remained what, that he*  
 utho oi bap ke hina chalo Bo ap'ne dadda se dui hro  
*arose and the father of near went He his own father from at a distance was*  
 atek mē ba ke bap ne ba khō dekh lao oi bhagat  
*the meantime in him of the father by him to it happened to be seen and winning*  
 gao oi balhō gale se lagao oi mūh chumo Trib  
*went and him to neck by it was embraced and mouth was kissed Then*  
 mora ne bap sō lai dadda e māī ne swarg ke ulto oi  
*the son by the father to it was said father O me by heaven of against and*  
 teo āgē pap laio Māī teo chhoia kuabe ke lai nāiā'  
*thee before sin was done I tly son being called of worldly not am'*  
 Ba ke bap ne ohak'ran sē kari sab se none unna  
*Him of the father by the servants to it was said all than good to appear*  
 lao oi jakhō purā deo, oi hat ke nugarān mē mudariya oi  
*bring and this one to put on and land of fingers on rings and*  
 pāo mē panāya paira deo Ab sab jone jui ke pāt karē oi  
*feet on shoes put Now (let us) all persons assembling feast make and*  
 bṛdhai kaiē Kaye sē li bo moia maio hro ab jī  
*rejoicings make Because that that son dead was now having become alive*  
 utho, jat rao to phu ke mil gro  
*arose had been lost again has been found*

Rayi ka li ba ko baddo bhariya khet mē hro Oi jab ba  
*Remained what that his elder brother the field in was And when he*  
 aut-ke bete ghai ke neie a gao trib bājo oi nach le  
*coming of at the time the house of near came then music and dancing of*  
 bol suno Ba ne ap'ne chak'ran mē sē ch khō dai teo oi  
*sound was heard Him by his own servants in form one to it was summoned and*  
 ba sē bujhri lago li jo srib ka hot' Ba ne kai tero  
*him from to ask began that this all what is ? Him by it was said thy*  
 bhariya so so tuc bap ne pāt kari jalē lau li ba khō  
*brother came, so tly father by a feast was made this of for that him to*  
 jiyat achchho pao Ta pai bo nis mē bhāi gao oi bhūri  
*alive healthy it was found That on the anger with was filled, and inside*  
 jabe khō ba khō man na bhao Ta pri ba khō bap ne a ke  
*going for him to mind not became That on him to the father by having come*  
 tharai kari Ba ne ap'ne bap sō juab laio ke dekh lo  
*entrusty was made Him by his own father to answer was made that, 'see*

maĩ tumarē katk dinan sē suwa karat-hō Kabha-ū ap-hi  
*I thy low-many days since service doing am Doe even your-honour of*  
 kayi khō na tarī Tau ap ne moe kabha ū ek  
*saying not was disobeyed Doen then your honour by me ever even one*  
 bukariya bhī na dai ke maĩ ap'ne hitāō ke sang hāsī khel  
*she goat even not was given that I my own friends of with rejoicings*  
 karū bh dekh lo garī khō jo morā hur'kīnin ke sang  
*may do Now see your honour to what son larlots of in company*  
 ap'no dhan khī grō tarī ap ne ba khō aurī jī pāt  
*his own fortune ate up even then your honour by him for just as he came a feast*  
 karī Trib hap ne ba se karī e betā tī mī marī dhīgā  
*was made Then the faller by him to it was said O son, thou me near*  
 ahtō pāhī rūt or jo kachhu mo no hai so sab tero hai  
*the eight watches livest and wlat ever mine is that all thine is*  
 tarī bhādhī kī no chūno hito kave hī tōro lōro bhūya  
*Therefore rejoicings to make proper was because that thy younger brother*  
 marī hito utī jī or jat rao to phir milo'  
*dead was, having arisen lived and had been lost, again was found'*

---

[No. 2]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, JHANSI)

## SPECIMEN II

एक गाँव-के माते-की छीर-के टिगाँ एक गरीब किसान-की खेती ठाढ़ी-ती । ता-खों लख-के माते बोली कि काये-रे तैं-ने हमारी खेती अपने ढोरन-से चरा लयी । तो-खों देख नयी परत कि हम रखवारी करे-हैं । किसान बोली कि माते कक्का ढोर तो मेरे भुन्दार-से हारे बरेदी लड़-गयो । माते-ने सुन-के कयी कि काल तेरी वाप हमारी फिराद-के लाने चकतरे जात-तो । किसान-ने जुआव दओ कि वाप मेरी तीन मड़ना-से परदेस-में है । तब माते-ने कयी के तो तेरी मतायी छुए । किसान बोली मतायी मेरी बेजारी-से मर-गयी । तब मैं नन्नो हतो । वा-की मो-खों खबर नइय्या । माते-ने दीर-के वा-खों तीन चार लातें ओर गतकिन-से भीत मारो । फरेव-से सवरी खेती वा-की काठ-के अपने ढोरन-सों चरा-लयी ओर कयी के जो तैं फिराद-के-लाने राज-में जैहे तो हमारे मारे गाँव-में बसन ना पेहे । किसान हार-सों अपने घरे आओ ओर अपने मानसन-से माते-की सवरी हकीगत कयी । तब सब-की सम्मत भयी के चलो राज-में फिराद करें । हुना हाकिम-के आँगें सवरो ठीक हो-जैहे । ओर जो मोगे बैठ रहें तो गाँव-में निबो वड़ी दारें छुहे । तब किसान सब-की मुँह की कुदाई छेर-के बोली कि सुनो भइय्या तला-में रैद-के मगरा-सों बैर करवो भलो नइय्याँ ओर अब तो हम-ने जा ठान-लयी कि खेती पाती जा गाँव-में ना करे । वन्जी-भोरी कर-के अपनी पेट भरहें ओर अपनी मइय्या-में डरे तो रहें ॥

वा बेरा हुना मुतके मान्न जुरे ते । किसान-की वातें सुन-के मोगे हो-गये । उन-में-से एक जने-ने कयी के सुनो भैय्या जवर फरेवी-के आँगें निबल बे-अपराधी-की वात काम नई आउत । ता-सें भइय्या गम खाओ ओर अपने घरे बैठ-रओ ॥



[ No 2 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDĒLI

(DISTRICT, JHANSI)

## SPECIMEN II

## TRANSLITERATION AND TRANSLATION.

ॠk gāw hē mātē hī chihir hē dhugī c̄k guib hīsan hī  
*One village of headman of sri land of near one poor cultivator of*  
 khētī thirhī tī ॠi khō hīkh k̄c̄ mātē bolo hī 'hāvē  
*fields standing wēcē Them having seen the headman spōcē that wēy*  
 ॠc̄ ॠrī nē hīmānū khētī ॠrīnē dhōsīn c̄ chīrā ॠrīyī To khō  
*O, thee by my cōps thy oīn cattle by wēcē caused to be grā ed Thee to*  
 dckh nāyī pīrat hī hīm ॠkh'wōtī hāc̄ hōī ?' Kīsan bolo hī,  
*the seeing not does fall that I watch doing an ?' The peasant spōcē th at,*  
 'mātē kākhn dhōtō to mātē bhunsīrē s̄ hārē bārēdī  
 'headman unclē cattle cēdīy my mōnīng frōm fields (to) the hēdman  
 hī grō' Mītē nē sun hē hīyī hī '1 al tērō  
*toōl away The headman by having lēd it was said that, 'yestē day th y*  
 bīp hīmānī phūad hē lanē chīrūt'rē jāt-to' Kīsan nē jūab  
*father my complaint of fōi cōwīt to goīng was' The cultivator by ansīcer*  
 dīwō hī 'bīp mācō tīn mānā sē pīr dēs-mē hōī' ॠab  
*was gīven that 'father my thīcē months frōm fōīcīgn land in is' Thēn*  
 mātē nē hīyī hē 'to tērī mātayī hūē' Kīsan  
*the headman by it was said that 'thēn th y mōthēr it may bē' The cultivator*  
 bolo 'mātayī mērī bējānī s̄ māī grīyī ॠab mārī nannō hātō  
 spōcē 'mōthēr my illnēss frōm dīed Thēn I small wās  
 Bā hī mō khō khībīr nāyīyā' Mātē nē dīr hē bī khō  
*Hēr to mē 1 emēmbāncē is not' The lēdman by having 1 un hīm to*  
 tīn chār lātē oī grīhīn sē bhāt mācō Phārēb sē s̄bīrī  
*thīcē fōw kīcl's and thūmps wīth mūch it was bēatēn Dēcēt by all*  
 khētī bā hī hāt hē ap'nē dhōrān sō chārī layī or  
*cōps hīm of cūt having hīs oīn cattle by wēcē caused to be grā ed, and*  
 layī hē 'jō ॠrī phūad hē lanē rīyī m̄c̄ jāhē to hīmānē mānē  
*it was said that 1f thōu complaint of fōi thē stātē to wīll go, thēn mē of by*  
 gāū mē basān nā pēhē' Kīsan hāī sō ap'nē  
*vīllāgē in to līvē not thōu wīll bē allowēd' The peasant fields frōm hīs oīn*



his cattle, and said to him, 'if you go to court<sup>1</sup> about this, I'll take care that you won't be able to stay in the village any longer' So the farmer went home, and told his people all that had come to pass between him and the headman. Said they all with one voice 'let us go to the court and the magistrate will make everything all right. Otherwise it will be long before we shall be able to live at ease in the village.'

But the farmer, seeing that all this was only lip courage said 'look here brothers, it is not wise to live in water and to make an enemy of the crocodile. I have made up my mind not to till lands in this village any longer. I had rather earn my livelihood by some trade or other which will at least allow me to live at peace in my own hut.'

There were many people present there at the time and when they heard what he said they became silent until one of them replied 'listen brothers there is no good in the weak and harmless frowning those who are strong and wily. Forbear therefore and let us sit quietly at home.'

---

<sup>1</sup> This time it is the regular court not the council of village elders.

## BUNDĒLĪ OF JALAUN.

Immediately to the north of the district of Jhansi lies the district of Jalaun. The dialects spoken on the eastern border are Nibhatta (see p 529) and Lodhanti (see p 465), but over the rest of the district the dialect is the same as that of Jhansi, slightly influenced by the Kanauji spoken in Cawnpore. It is spoken by 360,129 people. It may be taken as practically pure Standard Bundelī, although in the north of the district it is more affected by Kanauji than in the south. To the west of the district it varies slightly.

The following specimen comes from Central Jalaun, and illustrates the form of Bundelī spoken by the great mass of the Bundelī-speaking population. The influence of Kanauji is most evident in the pronunciation. This is not so broad as in Bundelkhand proper. The vowel *e* is preferred to *a*, and *o* to *au*. Thus we have *eso* instead of *awo*, of this kind, *pe* for *pa* on, *jehat* for *jāhat* he will go, *oi* for *am*, and, *lotan* for *lantan*, to return, *oiat* for *aurat*, a woman.

Vowels seem to be interchanged under the influence of a neighbouring *h*. We have *sahn* for *sahar* or *shah*, a city, *pih'an* for *pahran*, to clothe, *kih'har* for *lah'har*, he will say, *buhut* for *bahut*, much.

In nouns the oblique form in *an* is often used for the singular, as in *deran-pe*, at the house. This is more common in Hamirpur immediately to the south-east. In the specimen, the Kanauji form *tumhē*, to you, once occurs.

Note how commonly the past tense of the verb meaning 'to say' is put in the feminine (to agree with *bat* understood) when used impersonally. Thus we have *kahi*, it was said. Very good instances of this idiom are *ja kahi*, he said this, *let* this was said. Here *ja*, the feminine of *jo*, this, agrees with *bat* understood. So *tis'e din ki kahi* for *tis'e din ki bat kahi*, the (word) of the third day was said, *te* the third day was fixed.

The following are revised figures for the dialects spoken in Jalaun —

Bundelī (Standard) . . . . .	360,129
(Nibhatta) <sup>1</sup>	10,200
(Lodhanti)	8,000
Hindustani	10,244
Other languages	7,788
	<hr/>
TOTAL (1891)	396,361
	<hr/> <hr/>

The following specimen is a folktale from Jalaun —

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, JALAU)

घासी-राम बाबा-नें पूत-बुलाकी नाऊ-सें कही के हमारे संग तीरयन-कों चलो । तब नाऊ-नें अपनी नाइन-सें सलाह कर-के जा कही के हमारे किसानन-कों बहुत आमदनी हुइहै सो मारी जेहै । बाबा-नें कही जो आम-दनी हुइहै सो हम देहें । तब नाऊ-नें फिर बात बनाई के हम दुनियाँ-दारी-में जो चरिच देख आयहें सो तुम्हें बतावने परहै । जभ ई नही बतायहो तभ-ई लोट आयहें । तब दोऊ एसी कह-के चल-दये ।

एक मुकाम-पे नाऊ वालार-सें सब सामान ले-के बाहर कटो । तब बा-नें कही के कोन-के चरिच हम-नें नहीं देखो-है । तो का देखत-है के एक डाँक चली-जात-है ओर डाँक-कीं सिपाई चला-चल कहत चलो-जात-है । एसो देख-के वो डेरन-पे आओ ओर जब दो-ऊ जनें रोटी बनाय खाय के तय्यार भये तब नाऊ-नें कही के बाबा एक बात हम देख आये हैं सो बताओ । उन-नें कही कहो । तब बा-नें कही के एक डाँक चली जात है ओर सिपाई चला-चल कहत चलो-जात-है । ता-को मायनो बताओ । उन-नें कही तुम पाँय दाबो हम कहत-हैं । सुनो । जा सहिर-में एक साहूकार-की बह बड़ी कबूल सूरत है ओर बा-की खामिंद पहेस-में है । बा एक दिन अपनी बिरादरी-में बुलौआं गई-हती । जब उठे-सें लोटी तो आँधी पानी आओ । बा एक मुसलमान-के घर-में अपने घर-के धोखे-सें घुस गई । जब बा-ने जानी के जो हमारो घर नहियाँ तब बिलविलाय-के अपने घर-कों भजी । इत्ते-में मुसलमान निकरो । बा-नें कही जा कौन-की ओरत हमारे मकान-में घुस आई । देखें चहियें । तब वो बाही-की पीछू-पीछू चल के बा-के घर-पे जाय-के पता सुराक लगाओ । देखौ के जा ओरत-के घर-में कोऊ आदमी नहियाँ । कोऊ एसो उपाय करे चहियें जा-सें जा-कों अपने घर-में डार-ले । वो सहिर-में जाय-के एक भठियारी-के मोडा-कों दस पचीस रुपया दे-के बाय सिखओ ओर जनाने उठना पहिराय-के वाद-



साह-के दरवार-में पीनस-में बैठाय-के लिवाय-गओ । साहकार-को वझ-के नाँव-सें अर्जी दर्द की में साहकार-सों राजी नहीं हों । में मुसल्मान-सों राजी हों । वादसाह-नें कही के हिंदू-कों एसें मुसल्मान न भयें चहियें । जब न मानी तव कही के काल फिर अर्जी दियो । तव फिर दूसरे दिन वा-नें अर्जी दर्द । वादसाह-नें फिर तीसरे दिन-की कही । अब साहकार-को वझ-कों खबर भई के मेरे नाम-सें मेरे लेवे-की अर्जी दर्द गई-है । वा-नें अपने खामिंद-के लिवायवे-कों डाँक रमानी करी-है ।

सो घासी-राम वावा कहत-हैं के इत्ती बात तो हुइ-गई जो हम-नें कही । अब जो नई हुइ-है सो हम कहत-हैं के सबसें वो साहकार आय-जेहै ओर वादसाह-के दरवार-में वा ओरत-के नाम-सें अर्जी लगहै सोई साहकार पुहुँच-जेहै ओर वादसाह-सों हाँत जोर-कें किहहै के हजूर जा ओरत हमारो माल जो जहाँ धरो-है बताय-दे फिर चली-जाय । जब वा ओरत निकरहै तव साहकार किहहै के हजूर जा हमारो ओरत नहियाँ । देखे चहियें के कोन है । जब वादसाह देखहैं तो भठियारे-को मोड़ा निकरहै । तव वादसाह वा मुसल्मान ओर मोड़ा-कों धरती-में गड़ाय देहैं ओर साहकार अपने घर-कों चलो-जैहै ॥

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BUNDLI

(DISTRICT JALAUH)

## TRANSLITERATION AND TRANSLATION.

Ghasi ram baba nē Put bulahi nau sē kahī le hamare sang  
*Ghasi ram saint by Put bulahi bai bai to it was said that me of with*  
 trathan kō chalo Tab nau nē ap'ni nain sē salah  
*holy places to go Then the bai bai by his own bai bai s wife fr om counsel*  
 hai kē ja kahī le 'hamare kisanan kē buhut am'dani huhrī  
*made laving this was said that my clients to great income will be*  
 so maii jehrī Baba nē kahī jo am'dani huhai so  
*that destroyed will go The saint by it was said what income will be that*  
 ham dehaī Tab nau nē phur bat banai le  
*we (I) will give Then the bai bai by again word (excuse) was made that*  
 ham dumyādari-mē jo chaitia dekh ay'haī so tumhē  
*we (I) worldly affairs in what actions having seen shall come that to you*  
 bataw'ne par'hrī J'bhā ī nahī batay'ho tabhā ī lot ay'haī  
*to explain will fall When even not you will explain if even I shall return*  
 Tab do u en kah kē chal drīe  
*Then botl such said laving went off*

bi muham pe nau b'jai sē srb saman lē kē  
*One place at the bai bai the mai let fr om all materials talen laving*  
 b'hai k'ro Trb ba nē k'rhī le kon'ū ch'ritra ham nē nahī  
*out came Then him by it was said that any action is by not*  
 dekho hai To ka dekh'at hai le ek dāk ch'rhī j'at hrī oi  
*open see is Then what seeing le is that a post going along is and*  
 dāk kō sipai chala chal kabat chalo jat hrī l'co dekh kē  
*the post to a peon get on get on saying going along is Such seen laving*  
 bu derin pe so oi j'rb do u janē roti banay k'hy kē tayyar  
*le lodgng to came and when botl persons bread made eaten laving read*  
 bhaye tab n'ru nē k'rhī le bab'ī ek bat hrī  
*became then the bai bai b'j it was said that Holy Sri one thing I*  
 dekh rye haī so b'itao Un nē kahī k'rho' Tab ba nē  
*having seen come am that explain Him b'j it was said say Then l'm b'j*  
 kahī le ek dāk ch'rhī jat hrī oi sipai chala chal  
*it was said that a post going along is and a peon ' get on get on*

k'rahāt chalo jat hai Ta ko may'no batao' Un nē k'rah  
*saying going along is That of the meaning explain' Him by it was said,*  
 'tun pāy dabo hram kabat h'ī Suno Ja sahu mē ek  
*'you (my) feet shampoo I telling am Hear This city in a*  
 sahu kar ki b'rahū barī labul suat hai oi ba lo l hamind paddes mē  
*mercifant of wife very beautiful is and he/ of the husband far country in*  
 hu Bī ch din ap'ni buadai mē buluā gū hata Jab utē sē  
*is She one day her own relations in on invitation gone had When the/ from*  
 loti to ādhi p'ram ro Ba ch Musalman ke ghar mē p'nc  
*she returned then storm rain came She a Musliman of house in her own*  
 ghar l c dhol hē sē ghus-g'ra J'rb ba nē j'ram kē jo ham'ro  
*house of mistake/ from entered When he/ by it was known that this my*  
 g'ra n'rah'ī t'rb bh'ib'aj l c ap'nc g'ha kō bhaj Ittē mē  
*house is not then hoisified being her own house to she fled Meanwhile*  
 Musalman m'k'ro Ba nē k'rah ja l run ki orat h'ram  
*the Musliman came out Him by it was said this whom of wife my*  
 m'kan mē ghus ai Del hē ch'rah'ī t'rb ho bihi l c pichhū pichhū  
*house in entered To see is proper Then he (by him) he/ of after/ after*  
 chal kē ba l c g'har pē ja l c p'ri sual h'gao Del hi  
*gone having he/ of house on gone having clue trace was applied It was seen ( by him)*  
 kē ja orat l c g'har mē lou ad'mi n'rah'ā Kou so up'ra l rē  
*that it is woman of house in any man is not Some such device to male*  
 chah'ī ja sē ja kō p'nc g'ra mē d'ir l c Bo  
*is proper wotch/ from it is one my own house in I may put He (by him)*  
 sahu mē ja y kē cl bh'at'ya kē mora lō d'as p'chus rup'ra v i  
*the city in gone having an un/ ceper s lad ten twenty five rupees*  
 dē kē bay sil h'ao oi p'nc'ne ur'h'ni pih'raj kē bad's'ih kē  
*given having him it was taught and woman s clothing put on having the ling of*  
 dar'bar mē p'ra s mē bh'it'ha y l c h'ib'iy gao Sahul ur ki  
*court in palanquin in caused to sit having got him talen away The merchant of*  
 bahu kē n'īn sē r'ra d'ra kē 'mē sahu ki sō r'ra  
*wife of name by a petition was given that I the merchant with content*  
 n'rah'ī hō Mē Musalman sō r'ra hō' Bad's'ih nē k'rah l c  
*not am I the Musliman with content am' The ling by it was said that*  
 Hindu lō sē Musalman n'rah'ī bh'it'ha ch'rah'ī Jab na n'rah'ī  
*a Hindu to thus a Musliman not to become is proper' When not she heeded*  
 t'rb l'rahū kē k' l phir r'ra d'ra d'ra T'rb phir  
*then it was said that to morrow again petition give' Then again*  
 d'ra'ro dm bi nē r'ra d'ra Bad's'ih nē ph'ra t'ra  
*(on) the second day him by petition was given The ling by again the third*  
 din l i k'rah Ab sahu a l i bahu lō k'hab'ra bh'ra l c m'ra  
*day of it was said Now the mercifant of wife to news became that my*



nam sē merc lebe kī ॐ dai gur hai " Ba nē ap'ne l hamind kē  
*name by my taking of petition given been has " He; by her own husband*  
 libay'be kō dāk ॐ mane kari hai '  
*causing to take for a post dispatched been made has'*

So Ghasi iam baba l'hat haī le 'iti bat to hu gur  
*So Ghasi iam the saint saying is that so much affair indeed been has*  
 jo h'ram nē kahu Ab jo nri huhrū so ham l'hat haī le  
*what me by was said Now what new will be that I telling am that*  
 sabeiē bo sahur ai ay jehrū or bad'sah le dar'bai mē ba  
*in the morning that merchant will arrive and the king of court in that*  
 orat le nam sē arū l'g'hai So; sahurak pahūch jehai or  
*woman of name by petition will be brought up That merchant will arrive and*  
 bad'sah sō hāt joi kē kih'hrū le ' h'jui ja orat  
*the king to hands folded having will say that Your Majesty this woman (by)*  
 h'ramao mal jo jahā dharo hai, batay de, phū chah jay  
*my property which where been placed has let her show, again let her go away'*  
 Jab ba orat nikar'hai tab sahurak kih'hrū le hajur  
*When that woman will come out then the merchant will say that Your Majesty*  
 jī hamari orat nahūñ Dekhē chahiñ kē kon hri " Jab bad'sah  
*this my wife is not To see is proper that who she is " When the king*  
 dukh'haī to bhariyār ko mora nikar'hrū Tab bad'sah ba  
*will see then the innkeeper of lad will come out Then the king that*  
 Musalman oi mora lō dhur'ta mē gayay dchri or sahurak ap'ne  
*Musalman and lad the ground in will buy and the merchant his own*  
 ghar kō chro jehrū '  
*house to will go'*

### FREE TRANSLATION OF THE FOREGOING.

The Saint Baba Ghasi iam once asked his barber Put bulakī to accompany him on a pilgrimage. The barber took counsel with his wife and refused on the ground that he would lose the large income which he got from his other clients. The Saint replied that he would make good any loss on that account. Then the barber tried to get off by saying he would go on condition that the Saint promised to explain every circumstance which he might see on the way and that if he ever failed to do so he would immediately let him return. To this the Saint agreed.

At one place at which they stopped the barber went to market to buy provisions and saw nothing about which he could ask the holy man till on the way home he noticed a postman going along urged by a peon who kept saying 'hasten hasten'. So when he had come to their lodging and both had finished their meal he said to the Saint 'Holy Sir I have seen something which I wish you to explain'. 'What is it?' was the answer. Said the barber 'I saw a postman going along and a peon urging him

saying "hasten hasten" What is the meaning of that?' The Saint said, 'I will tell you while you shampoo my feet Now, listen In this city there is a very beautiful merchant's wife whose husband is away on a journey One day she went on invitation to her own people, and on the way home was overtaken by a heavy storm of wind and rain The consequence was that she mistook her road and went into a Musalman's house instead of her own As soon as she discovered her mistake she was horrified and ran off to her own house The Musalman saw her, and wondered who she could be So he made up his mind to find out and followed her to her home There he made enquiries, and found out that there was no man there So he determined to make up some device by which he could get her into his own house He went into the city and got hold of an innkeeper's lad, to whom he gave ten or twenty rupees, and instructed him as to how he should act Then he dressed him in women's clothes and brought him to the court of the king in a palanquin There the pretended woman put in a petition under the name of the merchant's wife to this effect "I am tired of the merchant and want to live with the Musalman" The king said that it was not right that a Hindu should become a Musalman, but when the pretended woman would not listen to his remonstrances he told her to come to-morrow The next day the lad put in a petition again, and the king told him to come again the next day In the meantime the news came to the merchant's wife that a false petition had been put in in her name so she has dispatched a postman to call her husband'

The Saint continued 'So much for what has occurred I have told you what has happened Now I shall tell you what is going to happen To-morrow morning the merchant will come and the petition in his wife's name will again be presented At the same moment the merchant will arrive and with folded hands will say, "Your Majesty, if this woman will tell me where she has stowed away my property, she may go her way" Then the false woman will have to get out of the palanquin, and the merchant will say, "Your Majesty, this is not my wife Justice demands that you should enquire who she is" Then the king will enquire and she will turn out to be the innkeeper's lad Then the king will bury alive the Musalman and the lad, and the merchant will go in peace to his own house'

---

## BUNDĒLĪ OF WEST JALAUN

The following folktale comes from western Jalaun and illustrates the ptois of that portion of the district. Out of the 560 129 speakers of Standard Bundelī in Jalaun it is estimated that about 20 000 speak this ptois. It was incorrectly entered as Bīrdārī in the original Rough List of the Jalaun dialects. It has nothing to do with that dialect which is a mixture of Bundelī and Braj.

The principal distinction between the dialect of the west of Jalaun and that of the rest of the district is that the pronunciation is much broader. *ai* and *au* are preferred to *e* and *o* respectively. Thus we have *pai* not *pe* on *lau* as well as *lo* of *la* as well as *lō* the sign of the recursive dative *lau* you are *clalau* and *gaan* he went *baillau* he sat *laian* he was made, *laian* great. There is the same fluctuation of vowel sounds that we have noticed in Central Jalaun. Thus *sib* all, *butul* many, *puñclan* to arrive. In the pronouns he that is *ba* not *bo* and this is *ja* not *jo*. The oblique forms are *ba* and *ja* as in the Standard Dialect. The plural of *ja* who is *jay*.

The specimen is a folktale relating one of the wit contests between the Emperor Akbar and his famous minister Birbal.

[ No 4 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BUNDLI

(WEST OF DISTRICT JALAUH)

एक बेर बास्साय और वीरन बैठे-हते । बास्साय-ने वीरन से पूछो कै पट कौन-को बड़ो है । तब वीरन-ने कही कै महाराज जा-को जैसो डोल ता-को तैसो पेट । तब बास्साय-ने फिर कही कै नई बताओ सब-तें बड़ो पेट कौन-को है । तब वीरन-ने कही कै सिब-तें बड़ो पेट तो जिमीदारन-को है । अब बास्साय-ने कही कै बताओ जिमीदार-को पेट कैसे बड़ो है । अच्छी बतायहें । ज कह-के वीरन एक दिना काज गाँव-के जिमीदारन-के हिंयाँ जाय दुको । जब वीरन दरवार-में न गये तब बास्साय-ने बुलाइवे-कोँ आदमी पठओ । जब न मिले तब अपने राज-भर-में और और-ज देसन-में ढुँडीया पुहुँचाये । जब ढूँड़ ढूँड़-केँ छार-गये और न मिले तब बास्साय-ने बुहुत-से बुकरा मँगाये और उन-कोँ तौल-केँ गाँवन गाँवन-के जिमीदारन-के हिंयाँ पठये और कही कै इन-कोँ छे महिना-लोँ खूब चरावें । अकेलोँ तौल-में न बढ़न पावें । तौल बढ़ै तो बड़ो डंड देहें । सिब जिमीदार अपनी अपनी उपाव सोचन लगे । जा गाँव-में वीरन हते हुँआँ-के जिमीदार उन-के टिगाँ गये और उन-सोँ कही कै जा-को जतन बताओ । वीरन-ने कही बेहड़ा-में-तें एक भिड़ा मँगाय-केँ बुकरा-के आगे बँधाय देव । फिर बाय खूब चराओ । ब डर-के मारें कभ-ज न चेतहै न तौल-तें जादाँ बढ़है । उन लोगन ने ऐसो-ई करौ । जब छे महिना में सिब बुकरा मँगाये और तौले-गंये तो सिब तो तौल-तें बढ़े और जा-में वीरन हते वा गाँव-के जिमीदारन-को बुकरा तौलउतें पौआ-भर कम कढ़ी । तब बास्साय-ने उन जिमीदारन-सोँ कही कै तुमारे हिंयाँ वीरन हैं । उन-को लिआओ । उन-ने कही हमारे हिंयाँ नईया । बास्साय-ने बड़ो घुरकी दिखाई तौ-ज उन-ने न बताये । तब बास्साय-ने कही कै बुकरा काये काम भचौ । उन-ने कही कै हमारे हिंयाँ रोगी बुकरा पठओ-हतो । वा-ने चारौ-सारौ कछू नई खाओ । अमै नेक चेतौ-है । ता-सँ काम भचौ-है । फिर बास्साय-ने ऐसो-ई कइयक उपाव करे अकेलोँ वीरन-को पतौ न लगी । तब कही कै जो कोज वीरन लिआवे ता-को एक हजार रुपैया इनाम देहें । तब वे जिमीदार

वीरन-कों लिवाय-गये । वास्पाय वीरन-सों उठ-कों मिले और पूछी के तुम कहाँ  
 दुके ते । हम-ने तौ सिव मुखक ढूँड-डारौ । तव वीरन-ने कही कै हम तौ हेंदूँ  
 कोस भर-पै इन जिमीदारन-के घर-में दुके-ते । देखो जिमीदार-कौ कितनो  
 बड़ी पेट है कै हम-कों दुकार्ये रहे और तुम-ने मुखक-भर ढूँड-डारौ तौ-ज  
 हमें न पाओ । तव वास्पाय-ने कही कै वीरन तुम साँची कहत-हौ जिमी-  
 दार-कौ पेट सिव-तें बड़ी है । और उन जिमीदारन-कों बुहुत इनाम दओ ॥

---

[No 4]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDELI

(WEST OF DISTRICT JALAU)

## TRANSLITERATION AND TRANSLATION.

Ek	ber	bassay	aur	Birān	baithe	hate	Bassay	ne
<i>One</i>	<i>time</i>	<i>the</i>	<i>Imperoi</i>	<i>and</i>	<i>Birbal</i>	<i>seated</i>	<i>was</i>	<i>by</i>
Bīan sē	puchhī	hai,	pet	lāun lō	barau	hai?	Tab	Bīan nē
<i>Birbal</i>	<i>to</i>	<i>it was asked</i>	<i>if at</i>	<i>'belly</i>	<i>whom of</i>	<i>large</i>	<i>is ?</i>	<i>Then</i>
l rhi	l ai	Mah'ā	ja l ru	rūsau	dil	ta l ru	t r r u	pet'
<i>it was said</i>	<i>that</i>	<i>'O</i>	<i>eat</i>	<i>ing</i>	<i>whom of</i>	<i>as large</i>	<i>form</i>	<i>him of</i>
Trb	bassay	ne	ph i	l ahī	h r i	na i	batao	sab t̄c
<i>Then</i>	<i>the</i>	<i>Imperoi</i>	<i>by</i>	<i>again</i>	<i>it was said</i>	<i>that</i>	<i>no</i>	<i>tell</i>
pet	lāun l r u	hai?	Trb	Birān	ne	h r h i	hai	sib t̄c
<i>belly</i>	<i>whom of</i>	<i>is ?</i>	<i>Then</i>	<i>Birbal</i>	<i>by</i>	<i>it was said</i>	<i>that</i>	<i>all than</i>
pet	t r u	jumdar l o	h r i	Ab	b'assay	nē	l ahī	h r i
<i>belly</i>	<i>then</i>	<i>the</i>	<i>landholder</i>	<i>of</i>	<i>is</i>	<i>Now</i>	<i>the</i>	<i>Imperoi</i>
brāo	jumdar l o	pet	l r s̄c	barau	hai	'Achchhī	batay'haī	
<i>tell me</i>	<i>the</i>	<i>landholder</i>	<i>of</i>	<i>belly</i>	<i>low</i>	<i>large</i>	<i>is</i>	<i>Very good</i>
ja	kah l̄c	Bīan	cl	dinā	kāu	g'w l o	jumdarān l c	hī'ā
<i>this</i>	<i>said</i>	<i>having</i>	<i>Birbal</i>	<i>one</i>	<i>day</i>	<i>a certain</i>	<i>village of</i>	<i>landholders</i>
jay	dul c	Jrb	Birān	dai' b u	mē	n r	gayc	tab
<i>going</i>	<i>hid</i>	<i>himself</i>	<i>When</i>	<i>Birbal</i>	<i>count in</i>	<i>not</i>	<i>went</i>	<i>then</i>
bulābc	kō	ad'mi	pathao	Jrb	n r	mīc	tab	r'nc
<i>calling</i>	<i>for</i>	<i>men</i>	<i>was</i>	<i>sent</i>	<i>When</i>	<i>not</i>	<i>he</i>	<i>was</i>
lāj	bhai	mē	aur	aur i	d' r n mē	dhū' r u	pubhichayc	Jrb
<i>kingdom</i>	<i>entire</i>	<i>in</i>	<i>and</i>	<i>other</i>	<i>too</i>	<i>countries</i>	<i>in</i>	<i>searches</i>
dhūr	dhūr	k̄c	hai	gayc	am	na	mīc	tab
<i>searched</i>	<i>searched</i>	<i>having</i>	<i>they</i>	<i>was</i>	<i>in</i>	<i>ed</i>	<i>and</i>	<i>not</i>
buhut-c	buk'rā	māgāy c	am	un l aū	taul l̄c	g'wān	g'wān	l
<i>many</i>	<i>very</i>	<i>goats</i>	<i>was</i>	<i>sent</i>	<i>for</i>	<i>and</i>	<i>them</i>	<i>weighed</i>
jumdarān	hī'ā	pathayc	r u	l r h i	l r u	'm	k̄c	chhīc
<i>landholders</i>	<i>of</i>	<i>near</i>	<i>they</i>	<i>was</i>	<i>sent</i>	<i>and</i>	<i>it was said</i>	<i>if at,</i>
mahīna	lō	khub	charab̄c	Al d̄c	t r u l m̄c	n r	brīhan	p'w̄c
<i>months</i>	<i>for</i>	<i>well</i>	<i>feed</i>	<i>But</i>	<i>weight</i>	<i>in</i>	<i>not</i>	<i>to</i>
Taul	barh'hai	to	baru	d'nd	dah'rī'	Sab	jumdar	
<i>(If)</i>	<i>weight</i>	<i>increase,</i>	<i>then</i>	<i>great</i>	<i>punishment</i>	<i>I will</i>	<i>give</i>	<i>All</i>

ap'nau ap'nau upaw sochan lage Ja gāw mē Biran hate  
*their own their own device to thank began What village in Birbal was,*  
 hūā le jumidai un le dhigā gaye aur un sō kahu kai, ja kau  
*there of landholders him of near went, and him to it was said that this of*  
 jatan batao ' Biran ne kahu 'beh'ra mē tē ek bhira māgay kē  
*means tell' Birbal by it was said forest in from one wolf sent for having*  
 buk'ra le age bādhai dew Phir bay khub chāiao Ba dar le  
*goat of before tie up Then him well feed He fear of*  
 marē labha ū na chet'hai na taul tē jadā barh'hai'  
*on account ever even not will be healthy, nor weight by much will increase*  
 Un logan ne aiso i kharau Tab chhe mahina mē sab buk'ra  
*Those people by so even it was done When six months in all goats*  
 māgaye aur taule gaye to sab tau taul tē barhe aur  
*were sent for and weighed were, then all verily weight by increased and*  
 ja mē Biran hate ba gāw le jumidai an kau buk'ra taulautē  
*which in Birbal was, that village of landholders of goat by weighing*  
 paua bhāi ham karhau Tab bassay ne un  
*one quarter of a see full less came out Then the Emperor by those*  
 jumidai an sō kahu kai tumare hīyā Biran haī, un kō hāo  
*landholders to it was said that you of near Birbal is, him being*  
 Un ne kahu hūmai hīyā nāīya ' Bassay ne barī  
*Them by it was said us of near he not is' The Emperor by much*  
 ghur ki dil hai tau u un ne nī bataye Tab bassay ne  
*by overbearing was shown then he them by not was told Then the Emperor by*  
 kahu kai buk'ra kaye ham bhaau ?' Un ne kahu kai  
*it was said that 'the goat why less became ?' Them by it was said that*  
 hamare hīyā rogi buk'ra p'rhao h'ro Ba ne charu saru k'rchhu  
*'us of near diseased goat sent was Him by grass etc anything*  
 naī kharau Abhai nek chetau hai ta saī kum bhāu hai ' Phir  
*not was eaten Now well well it is that from less become has' Then*  
 bassay ne aise i kharak upaw hare Akelō  
*the Emperor by of this nature even several devices were employed But*  
 Biran kau patau na lagau Tab kahu kai 'jo kau  
*Birbal of clue not was found Then it was said that, if anybody*  
 Biran habe ta kō ek h'jar rupaiya inam dāhāī ' Tab  
*Birbal will bring him to one thousand rupees reward I will give' Then*  
 be jumidar Biran kō h'ry gaye Bassay Biran sō uth kē  
*those landholders Birbal produced The Emperor Birbal with arisen having*  
 mile, aur puchhi kai 'tum kahā duke te Ham ne tau  
*met, and it was asked that, you where concealed were Me by verily*

sib mulak dhū darau Tab Biran ne kahū hai ham  
*all countries have been searched out Then Birbal b/j it was said that I*  
 tau hēī kos bhar pai in jumdarān ke ghar mē duke te Dekho  
*verily I e a kos full at these landlorders of house in I id was See*  
 jumdar kau kit'no barau pet hai kai ham kō dukayē iabe,  
*a landlorder of low large belly is that me they concealing remained*  
 aur tum ne mulak bhar dhūr darau tau u hamaī na pao  
*and you by country whole was searched out then even for-me not it was found*  
 Tab bassay ne kahū hai Biran tum sāchi kahat-hau  
*Then the Enpe o/b/j it was said that Birbal you truly speaking are*  
 Jimdar kau pet sib tē barau hai Aur un jumdarān kō buhut  
*The landholder of belly all than large is And these landlorders to great*  
 inam dao  
*reward was given*

### FREE TRANSLATION OF THE FOREGOING

Once upon a time the Emperor Akbar and Birbal were seated together and the Emperor asked Birbal what people had big bellies. Birbal replied that it depended on the size of the man. But said the Emperor who has the biggest belly of all? A landlord said Birbal. Tell me and the Emperor why you say that a landlord has the biggest belly. Very well I shall tell and with these words Birbal went and hid himself in a village close by owned by some landlords. When he did not appear in court next day the Emperor sent for him but he could not be found. Then he had search made throughout his own kingdom and other countries also but without avail.

Then the Emperor got a lot of goats and after having them weighed had one sent to each village owned by landlords in his kingdom with this order. Feed this goat well for six months but take care that it does not increase in weight. If its weight increases I shall punish you severely. All the landlords began to think of some device or other for currying out His Majesty's behest and those who owned the village in which Birbal was hidden came to him and asked him what they were to do. Send said he to the jungle and fetch a wolf. Tie it in front of the goat to whom you must offer plenty of food. His fear of the wolf will prevent his eating and he will pine away and won't increase in weight. They followed his advice and at the end of the six months all the goats were sent for by the Emperor and weighed in his presence. All the other goats had increased in weight but the one brought by the landlords of the village in which Birbal was hidden was a quarter of a seer less than it was before. Then the Emperor felt sure that Birbal was hiding with them and told them to produce him. They denied that he was with them and no matter how much the Emperor browbeat them they stuck to their denial. Then he asked them how it was that their goat had become less in weight. Because said they it was sick when it was sent to us.

In the same way the Emperor tried several other tricks but failed to get a clue as to where Birbal was. Finally he offered a reward of one thousand rupees to whoever



brought Birbal to him, and those very landlords did so. As Birbal approached the Emperor rose and embraced him, and asked him where he had been hidden. 'I searched in every land for you, but without result.' 'Sire,' replied Birbal, 'I have been the whole time in the house of one of these landlords, a couple of miles from this palace. See, now, how big is the belly of a landlord. These men kept me safely concealed, while Your Majesty searched out the whole country, and could not find me.' Then the Emperor replied, 'Birbal, you speak the truth. A landlord's belly is the biggest of all.' He then gave rich rewards to these landlords.

---

## BUNDĒLĪ OF HAMIRPUR

The language of the central portion of Hamirpur is the same as the standard Bundelī of Jhansi. This will be evident from a perusal of the first few lines of a local version of the Parable which are given below. We may note the form *mau kã* to me which in Jhansi would be *mo khõ*. The change of *mo* to *mau* is merely a matter of spelling as explained in the introduction to the dialect. The *kã* instead of *khõ* is due to the influence of the corrupt Awadhī spoken immediately to the East. So is *mo: o* instead of *me: o*.

The dialects spoken in Hamirpur are as follows —

Standard Bundelī spoken by	384 000
Lochhantī	98 000
Kundrī	11 000
Banaphāī	5 000
Tuhāī	3 000
Hindōstanī	12 000
Other languages	720
	<hr/>
	518 720

Of these Banaphāī and Tuhāī are (in this district) not forms of Bundelī, but are based on Eastern Hindi mixed with Bundelī forms. They have been already dealt with under the head of Eastern Hindi (see Vol VI, pp 140 142, and 146). Kundrī is spoken both in Hamirpur and Banda, on the banks of the Ken which forms the boundary between the two districts. On the Banda side it is Eastern Hindi mixed with Bundelī, and has been described under the former language (Vol VI, pp 152 ff). The Kundrī of Hamirpur is described below on pp 527 ff as it has a Bundelī basis though mixed with Eastern Hindi.

[No. 5.]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BUNDEL.

(DISTRICT, HAMIRPUR.)

एक जने-के दो कुवँर ते । लौरे-ने मालकान-तें कई कि ऐं जू मौ-काँ  
घन-में-से जो मोरो हीसा होय सो मिलवै चावै । तब उन-ने अपनी घन  
बाँट दयो । कछू दिनन भये-ते कि लौरे कुवँर बोट घन जोर-के परदेस जात  
रये । माँ लुचपन-में दिन खोये और अपनी घन वड़ा डारो ॥

### TRANSLITERATION AND TRANSLATION.

Ek janē-kē dō kuwār tē. Laurē-nē māl'kān-tē kai  
One man-of two sons were. The-younger-by father-to it-was-said  
ki, 'aī jū, mau-kā dhan-mē-sē jō mōrō hisā hōy, sō  
that, 'O sir, me-to wealth-in-from what my share may-be, that  
mil'bai-āwai. Tab un-nē ap'nō dhan bāṭ daō.  
let-it-be-obtained. Then him-by his-own wealth having-divided was-given.  
Kachhū dīnan bhayē-tē ki laurē kuwār bōt dhan jōr-kē  
Some days been-had that the-younger son much wealth having-collected  
par'dēs jāt rayē. Māṅ luch'pan-mēṅ dīn khōyē aur ap'nō  
far-country going was. There debauchery-in days were-lost and his-own  
dhan varā-dārō.  
wealth was-squandered.

### BUNDĒLĪ OF EAST GWALIOR

To the west of the District of Jhansi lies the Gwalior Agency of Central India. Along the northern half of the border it is separated from that Agency by the State of Dewa which belongs to the Bundelkhand Agency, but towards the south, in what formed the old District of Lalitpur, it marches directly with the Gwalior State.

The Gwalior Agency now includes the old Guna Agency, which lies to its south. We may say, as a broad statement that the main language of the original Gwalior Agency (excluding the old Guna Agency) is the mixed form of Bundeli known as Bhadauri to be described later on, and that of the old Guna Agency is the Malwi dialect of Rajasthan. The old Gwalior Agency principally consists of what may be called the home districts of the Gwalior State. The main language of these districts is therefore Bhadauri.

Where, however, the Gwalior State marches with the District of Jhansi, *i.e.* along the western border of the old District of Lalitpur, and again, going south along the western border of the Saugor District, the language is the standard Bundeli of Jhansi. It is spoken in the Gwalior Districts of Chanderi, Mungroli, and in the eastern half of Bhilsa District, by an estimated number of 200,000 people.

The following folk-tale comes from the Bhilsa District, and may be taken as a specimen.

## WESTERN HINDI.

BUNDELI.

(STATE, GWALIOR.)

एक साहूकार तो । बा-के चार बेटा ते और धन मुतकेरो तो । बा-ने अपने जीयत-में अपना धन चारौ बेटन-को बराबर बाँट दओ । और चार लाल अपनी मौत जिन्दगी-को निभारे रख छोड़े । पनमेसर-की मरजी-से साहूकार मर-गओ । और वे चारों लाल बेटन-ने एक टिपारी-में धर दए ।

जब कुछ दिन बीत गए तो वड़े बेटा-ने टिपारी-को देखो । बा-में एक लाल कम हतो । तब आपस-में चारों-ने विचार करो कि सिवाय हम चारन-के और काहू-को खबर न ती । लाल कौन ले-गयो । ता-पै राजा-के पास निभाव-को गए और कही है राजा हमरो निसाफ कर और लाल ऐसे हेर कि लाल मिले और चोर-की लाज रहे । राजा-ने अपने दीवान-से कही कि जा-को निसाफ कर नहीं-तो अन पानी न खाऊँगे ।

राजा जा-ही सोंच-में तो कि बा-की मोड़ी-ने कही कि अरे बाप जा निभाव भोग सोंप-दे । और मोड़ी-ने उन चारन-के पाछे मुखवर छोड़ दए कि वे बिन-की बात-चीत सुन-के खबर देत-रहें । मुखवरन-ने बिन चारन-के मन-में भर-दई कि राजा-की बेटा अन्तर-गियानी है कोई बात बा-से डोकी नहीं रह-सकत-है । जब मोड़ी-ने अपना भय उन चारन-के मन-पर खूब जमाए लओ तो चारन-को टिपारी और लालन सुहँ अपने सामने बुलाय-के कही कि हम आज रात-को लाल हेरेंगे । और रात-के बखत अँधेरे-में लाल निभारे कर-के और कुछ अपने-पास-से मिलाए-के बिन-को दए कि वे टिपारी-में डालत-जाएँ । तब सबन-ने लालन-को टिपारी-में डालो और जब गेने तो एक लाल बड़ो । जा सुरत-से लाल मिला गओ और चोर-की लाज रही ॥

[ No 6 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDELI

(SHARAWATI)

## TRANSLITERATION AND TRANSLATION.

Lk sahu<sup>h</sup>kar to Ba le char beta te gur dhan mut<sup>h</sup>hero  
*One ban<sup>h</sup>ker was Him to four sons we<sup>h</sup>e and for<sup>h</sup> tune plenty*

to Ba ne ap<sup>h</sup>'ne gur<sup>h</sup> mē ap<sup>h</sup>'no dhan char<sup>h</sup>u bet<sup>h</sup>ru ko bar<sup>h</sup>bar  
*was Him by his own living in his own wealth th<sup>h</sup>e four sons to equally*

bāt dao, aur char<sup>h</sup> lal gur<sup>h</sup> no maut jind g<sup>h</sup> lo  
*having been divided was given and four rub<sup>h</sup>ies his own death life for*

mare lakh chhor<sup>h</sup> Pan mesar l<sup>h</sup> mar<sup>h</sup> j<sup>h</sup> se sahu<sup>h</sup>kar ru<sup>h</sup> gau  
*sepa ately were kept apart God of will from th<sup>h</sup>e ban<sup>h</sup>ker died*

Au be char<sup>h</sup>ō lal betan<sup>h</sup> n<sup>h</sup> ek tur<sup>h</sup>u mai dhai dae  
*And those four rub<sup>h</sup>ies sons by one basket in we<sup>h</sup>e kept*

Jab kuch<sup>h</sup>h din bit g<sup>h</sup>re to bare bet<sup>h</sup>ru ne tur<sup>h</sup>u ko  
*When some days had passed th<sup>h</sup>en the eld<sup>h</sup>er son by the basket*

dekho Ba mē ek lal kam h<sup>h</sup>ro Tab gur<sup>h</sup> pas mē  
*was seen That in one rub<sup>h</sup>y less was Th<sup>h</sup>en th<sup>h</sup>enselves among*

char<sup>h</sup>ō ne bichar<sup>h</sup> h<sup>h</sup>ro l<sup>h</sup> sib<sup>h</sup>ry har<sup>h</sup>u charan<sup>h</sup> le gur<sup>h</sup>  
*the four by consideration was made th<sup>h</sup>at except us four other*

kar<sup>h</sup>u ko khabar<sup>h</sup> na t<sup>h</sup> Lal kaun le gur<sup>h</sup>o? Ta gur<sup>h</sup>  
*anyone to infor<sup>h</sup>mation not was The rub<sup>h</sup>y who tool away? There upon*

Raja ke pas nar<sup>h</sup>u ho gae au<sup>h</sup> kah<sup>h</sup>u he Raja har<sup>h</sup>u  
*the king of near justice for th<sup>h</sup>ey went and it was said O King our*

nar<sup>h</sup>u ph<sup>h</sup> kai au<sup>h</sup> lal gur<sup>h</sup>u sei hei l<sup>h</sup> lal mile au<sup>h</sup>  
*justice do and rub<sup>h</sup>y so search that the rub<sup>h</sup>y may be found and*

chor<sup>h</sup> l<sup>h</sup> la<sup>h</sup> lah<sup>h</sup> Raja ne gur<sup>h</sup>u ne dur<sup>h</sup>u se kar<sup>h</sup>  
*the th<sup>h</sup>ief of hono<sup>h</sup>r may endue' Th<sup>h</sup>e king by his own n<sup>h</sup> answer to it was said*

l<sup>h</sup> ja ko nar<sup>h</sup>u ph<sup>h</sup> kar<sup>h</sup>u nah<sup>h</sup>u to gur<sup>h</sup>u pan<sup>h</sup> gur<sup>h</sup>u kh<sup>h</sup>ūg<sup>h</sup>'  
*th<sup>h</sup>at th<sup>h</sup>is of decision d<sup>h</sup> otherwise food water not I will eat'*

Raja ja hu sōch mē to l<sup>h</sup> ba l<sup>h</sup> mo<sup>h</sup>u ne lah<sup>h</sup>  
*The king th<sup>h</sup>is very anxiety in was th<sup>h</sup>at his daugh<sup>h</sup>ter by it was said*

l<sup>h</sup> gur<sup>h</sup>u hap<sup>h</sup> gur<sup>h</sup>u moe sa<sup>h</sup>ip de Au<sup>h</sup> mo<sup>h</sup>u ne  
*th<sup>h</sup>at O fat<sup>h</sup>er th<sup>h</sup>is decision to me ent<sup>h</sup>ust And th<sup>h</sup>e daugh<sup>h</sup>ter by*

un charan<sup>h</sup> le p<sup>h</sup>achhe mul<sup>h</sup> h<sup>h</sup>ar<sup>h</sup>u ch<sup>h</sup>hor da l<sup>h</sup> be ba l<sup>h</sup> bat ch<sup>h</sup>t  
*th<sup>h</sup>ose four of after spies were set th<sup>h</sup>at th<sup>h</sup>e th<sup>h</sup>ey conversation*



them to bring along the basket and the three remaining gems. When they came she told them that she intended to look for the missing stone that night. Accordingly when night fell and it was quite dark she took the three rubies out of the basket, and mixed them up with some of her own. She then gave them all to the four brothers, and told them to drop the whole lot into the basket. They did so, and after they had finished, the rubies were counted, and one more was found than the princess had given. In this way the stolen ruby was recovered, and at the same time the face of the thief was saved.

---



## BUNDEĪ OF ORCHHA

The Bundelī of the western portion of the Bundelkhand Agency, which lies to the east of the former British District of Lalitpur, and consists of the State of Orchha, and the Jagas of TOUR TATEHPUR, BĪJNA, BANKA PAHARĪ, and DHUWAI, is the standard form of the dialect. It has a few local peculiarities, of which we may note the following. The oblique plural of strong adjectives sometimes ends in *ai* or *ē*, as in *ap'naī* or *ap'nē*, own, *dhaī ē*, placed agreeing in each case with a noun in the oblique plural. The usual sign of the accusative-dative is *lai*, *lai*, or *lāē* (not *lāē*), of the agent, *naī*, and of the instrumental-ablative *saī*. *Unāī* is used to mean 'to them', or (respectfully) 'to him'. The nominative of the reflexive pronoun is *apun*, he himself, or they themselves. The sign of the conjunctive participle is *lai*, as in *utā-lai*, having arisen. Note the contracted form *iat*, remaining. Note also that like *lahi*, he said, *p'chhi*, he asked, is always in the feminine, agreeing with *bat*, understood. These peculiarities are illustrated in the accompanying folktales, which has been prepared by Rai Sahib Kashi Pershad, Vakil Charkhari.

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDĒLĪ

(STATE, ORCHHA)

एक बेरै एक हाँथी मर गवो तो । जब ऊ-कौ जी जमराज-के गवो तौ उन-नेँ पूँछी के तें इतनी बड़ौ है और आदमी जो इतनी हलकौ है ऊ-के बस-में काये रात । हाँथी-कौ जी बोल्तो कि तुमें मुरदन-सेँ काम परत-है । अबे जिंदन-सेँ काम नहीं परो । जम-राज सोचे कि जिंदा कैसे होत हूँ । अपने जमदूतन-खाँ हुकम दवो कि जाव सिंसार-सेँ एक जिंदा लै आवो । वे गये और एक मुसद्दी-कौ लै आये जो अपनी खाट-में सब अपने कागद आगद धरें सोवत-तो । जब जमपुरी-में पहुँचै तौ मुसद्दी-खाँ एक जागाँ उतार दवो । और अपुन जमराज-के गये । इतनेँ बीच-में मुसद्दी-नेँ लठ-केँ अपने सब कपड़ा पहिने और एक परवानौ विसनु-कौ कचहरी-को लिखो कि जमराज खारज व सिवराज वहाल । और त्वार हो-केँ बैठ रहे । जब जमराज के सामने गये तब भट परवानौ उनें दवो । जमराज-ने परवानौ देखतनईँ सब अपनी जागाँ-कौ काम सिवराज-खाँ सौंपो और अपुन विसनु-केँ गये । और बित्तवारी करी कि मो-सेँ का काम विगरो कि में वरखास कर दवो गवो । इतनेँ बीच-में सिवराज-नेँ अपने हेतौ व्यवहारी मिरत-लोक-सेँ बुला-केँ खूब सुख करो और फिर उतईँ पठुवा दवो । विसनु जमराज-खाँ संगै लै-केँ सिवराज-के पास आये और बोले सिवराज-सेँ कि तुम-नेँ अब खूब काम कर लवो-है । और फिर सिवराज-खाँ मिरत-लोक-में पठुवा दवो । और जमराज-सेँ कही कि देखौ जिंदा कैसे होत-है और फिर जमराज-खाँ उन-कौ काम सौंप-केँ अपने लोक-खाँ चले गये ॥

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(STALE, ORCHHA)

## TRANSLITERATION AND TRANSLATION.

Ek beiaī ēk hāthī mar-gawo to Jab u-kau jī Jam-raj kai  
*One time one elephant died-had When his soul Jam-raj to*  
 gawo, tau un-naī pūchhī kai, 'taī it'nau barau hai au ad'mi  
*went, then him-by it-was asked that, 'thou so large art and man*  
 jo it'nau hal'kau hai, u-ke bas maī kyē iat' Hāthī kau  
*who so small is, his subjection-in why it-est' The elephant of*  
 jī bolō ki, 'tumaī mu'dan-saī kam parat hai, ubi  
*soul spoke that, 'to-thee dead bodies-with business falls, non even*  
 jmdan saī kam nahī pao' Jam-raj soche ki, 'jmda kaise  
*living beings with business not fell' Jam-raj thought that, 'living how*  
 hot huaī?' Ap'ne Jam-dutan-lhā hūkam dawo ki, 'jav,  
*being will be?' His-own death-angels to order was-given that, 'go*  
 sunsai saī ek jmda lai-awo' Be gaye au ek musaddī kau  
*was-ordered from one living-being bring' They went and one writer*  
 lai-aye jo ap'ni khat-mē sab ap'nē lagad agad dhaiē sowat-to  
*brought who his-own cot-on all his-own papers etc putting sleeping was*  
 Jab Jam-puri-mē pahūchai tau mu'addī-lhā ek j'gā  
*When Jampur-in he-1 reaches then the-writer-as-for one place(-in)*  
 ut u-dawo, au apun Jam-raj-kai gaye It'naī-bich-maī  
*it-was-put-down, and themselves Jam-raj to went In-the meantime*  
 musaddī-naī uti-kai ap'nē sab kap'ra pahne au ek  
*the-writer-by arisen-having his-own all dress was-put-on and one*  
 par'wanau Bis'nu-ki kachah'ī-ko hkhō ki 'Jam-raj khai-aj wī  
*letter Vishnu-of court-of was-written that 'Jam-raj dismissed and*  
 Siv-raj bahal,' au tyai ho-kai baith-ī-āhe J'ab Jam-raj-ke  
*Siv-raj appointed,' and ready become-having sat-down When Jam-raj-of*  
 sam'n'ri gaye tab jhat par'wanau unāī dawo Jam-raj-nri  
*before he went then suddenly the-letter to-him was-given Jam-raj-by*  
 par'wanau dekh'tana-ī sab ap'ni j'gā-kau kam Siv-raj-lhā  
*the letter seeing-on-even all his-own office-of was-1 Siv-raj-to*  
 saūpo au apun Bis'nu-kai gaye Au bint'wari kai  
*was made-over and himself Vishnu-to he-went And petition was-made*



Vishnu took Jamraj with him and came down to Seoraj whom he congratulated on his cleverness and sent back to the Land of Mortals. Then said he to Jamraj, now you have seen what sort of thing a living being is and after reappointing him to his former duties went off to his own heaven.

---

## BUNDELI OF SAUGOR.

South of Jhansi and Orchha lies the Central Provinces District of Saugor. Here also the language is standard Bundeli. This will be evident from the following specimen which consists of the first few lines of the Parable of the Prodigal Son.

[No 8]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, SAUGOR)

एक जने-के दो लरका हते । और उन-में-सें लुहरे-नें अपने वाप-सें  
कही, दहा, जानात को हेंसा जो कछू मोरो कडे मो-खों दे देउ । और ज ने अपनी  
गिरस्ती उन-खों वांट दई । और भीत दिना ने बीते नने लरका ने सवरो दुखट्टो  
समेटो और अपनी गैल आन मुलक खों धरी । और उते अपनी धन गुडोई में गमा  
दओ । और जब ज सब उडा चुको, तवई के उ देस में एक बडो भारी काल  
परो और ज तग होन लगो ॥

## TRANSLITERATION AND TRANSLATION.

Ek	janı ke	do	ları	ı	hatı	Aur	un mē	se	luh're	nē
One	man of	two	sons	were	And	them in	from	the	younger	lv
ap'nē	hap-sē	kahi	daddı	ı	ı	ı	ı	ı	ı	ı
his own	father to	it was said	father	property of	share	of	anything			
moıo	k'ıı	mo	ı	hō	de	deu	Aur	u	ne	ap'nı
mine	may come out	me to	give	away'	And	I in	by	his own	property	ı
un	ı	hō	h'ıt	dnı	Aur	bhant	dnı	ne	hıı	nannı
them to	having divided	was given	And	many	days	not	passed	the	younger	
lar'kı	ne	sab'ro	ı	khatı	ı	ı	ı	ı	ı	ı
son by	all	together	was gathered	and	his own	way	another	country	to	
dharı,	aur	ı	ı	ı	ı	ı	ı	ı	ı	ı
was taken	and	there	his own	fortune	debauchery in	was	wasted	And		
ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı
when	he	all	had	wasted	then	that	country	in	one	ı
ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı
fell,	and	he	poor	to	be	began				

### BUNDĒLĪ OF NARSINGHPUR.

To the East of Saugor lies the District of Damoh in which BundĒlī is also spoken. There it is an Eastern variety of the dialect similar to the Khatōlā spoken in Panna (see pp. 457 and 464). South-East of Damoh, and separated from it by the Bhānrēr range of Hills, lies the District of Jabalpur. The Dialect of Jabalpur is a mixed one, and has been described under the head of Baghĕlī (see Vol. VI, pp. 172 ff.). In the South-Western part of this last-named District, the dialect may be classed as BundĒlī with equal propriety, and shades off into pure Baghĕlī in the North-East.

To the West of the Saugor District lie the States of Gwalior and Bhopal. The main language of Bhopal is the Mālwi dialect of Rājasthāni but along the Saugor border standard BundĒlī is spoken by about 67,000 people. It gradually fades off into Mālwi. In Gwalior the main language is the Bhadaurī form of BundĒlī, but along the Eastern frontier, we have, to the north, where it marches with the state of Datīā, Pāwārī BundĒlī, and further south, on the borders of Jhansi and Saugor, standard BundĒlī spoken by about 200,000 people.

South of Saugor lies the district of Narsinghpur, which is separated from it by the Vindhya range, and consists of the upper half of the Narbada valley proper. Here also, as in Saugor, the language is ordinary BundĒlī. As in the case of that district, I give a few lines of the Parable as a specimen.

[ No 9 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDÉLI

(DISTRICT, NARSINGHPUR)

कोई आदमी के दो मोड़ा हते । तिन में से नन्दे-ने अपने बाप-से कहीं के ए दादा घर-के धन-में-से जो मेरो हींसा हो सो मो-खों दे-दो । तब बाप-ने उन खों अपनी धन बाँट द्यो । कछू दिनों के पीछे नन्दो मोड़ा अपनी धन-दौलत के के दूर देस-खों चलो गयो और भाँ गवाँरी चाल से सब खो द्यो । जब सब धन बढा-गयो तब वा देस-में बडो काल परो और वो भूखों मरन लगे ॥

## TRANSLITERATION AND TRANSLATION

Koi	id'mi	le	du	moia	hate	Tin	m̃	se	nanhe	ne		
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>		<i>Them in</i>	<i>from</i>		<i>the younger</i>	<i>by</i>		
ap'ne	ba'p	se	kahu	ke,	'e	d'ida,	gha	ke	dhan	m̃	se	jo
<i>his own</i>	<i>father</i>	<i>to</i>	<i>it was said</i>	<i>that</i>	<i>'O</i>	<i>father,</i>	<i>house of</i>	<i>property in</i>	<i>from</i>	<i>which</i>		
me'ro	hi'si	ho	so	mo	khõ	de	do'	Tab	ba'p	ne	un	khõ
<i>my</i>	<i>share</i>	<i>may be</i>	<i>that</i>	<i>me</i>	<i>to</i>	<i>give</i>		<i>Then</i>	<i>the father</i>	<i>by</i>	<i>them</i>	<i>to</i>
ap'no	dhan		ba't		d'ro			Kachhu	da'no	ke	pic'hic'	
<i>his own</i>	<i>fortune</i>	<i>having</i>	<i>divided</i>	<i>was</i>	<i>given</i>	<i>away</i>		<i>Some</i>	<i>days of</i>	<i>after</i>		
nanho	moia	ap'ni	dhan	daulat	le	ke'	dur	de's	khõ	chalo	g'ro	
<i>the younger</i>	<i>son</i>	<i>his own</i>	<i>property</i>	<i>taking</i>	<i>distant</i>	<i>country</i>	<i>to</i>	<i>went</i>	<i>away</i>			
nur	bh'i	g'ra'vã	chil	se	erb	kh'o	d'ro	Tab	erb	dhan		
<i>and there</i>	<i>bad</i>	<i>conduct</i>	<i>by</i>	<i>all</i>	<i>was</i>	<i>wasted</i>	<i>away</i>	<i>When</i>	<i>all</i>	<i>fortune</i>		
ba'hr	gao	tab	bi	de's	m̃	br'o	lil	pa'ro	nur	bo	bhuk'hõ	
<i>was spent</i>	<i>then</i>	<i>that</i>	<i>country in</i>	<i>great</i>	<i>famine</i>	<i>fell</i>	<i>and</i>	<i>le</i>	<i>from</i>	<i>hunger</i>		
mar'n	l'go											
<i>to die</i>	<i>began</i>											



### BUNDELĪ OF HOSHANGABAD

Immediately to the west of Narsinghpur lies the district of Hoshangabad which lies between the Narbada valley and the Mahadeo Hills. In the Rough List of Languages of the District its main dialect was shown as Malwā. This was an error. The language of the Western or Harda Tahsil is it is true Malwā but that of the rest of the district is good Bundelī. This will be evident from the following extract from a version of the Parable of the Prodigal Son for which I am indebted to Mr L. N. Chowdhry. A few traces of foreign influence appear such as the occasional use of the Hindostani *waī* for that and of the Malwā *ñō* (as well as the Bundelī *lato*) for was. The sign of the accusative dative is *īñ* or *khāñ*. It is worth noting that here as in the broken Bundelī of Ohhindwara there is a tendency to use the past tense of an intransitive verb impersonally with the subject in the agent case as in *ñōra ne chalo gao* by the son it was gone away for the son went away. So in Sanskrit we should have *putre a gatam*. We may estimate the number of Bundelī speakers in Hoshangabad as 300 000.



chhīmiyō-m̃-ē	jinē	bē	sungar	khāt-thē	ap'nō	pēt	bhāran
<i>husks in-from</i>	<i>which</i>	<i>those</i>	<i>swine</i>	<i>eating-acc e</i>	<i>his own</i>	<i>stomach</i>	<i>to fill</i>
chāhat-thō, aur	bāy	lōī	lachhū	nahī	dēt-thō		
<i>wished, and</i>	<i>to him</i>	<i>anybody</i>	<i>anything</i>	<i>not</i>	<i>giving-acc</i>		

---

### BUNDELI OF SEONI.

South east of Narsinghpur lies the district of Seoni. Bundeli is spoken in the northern two thirds of this district. South of this the language is Marathi. At the same time it must be noted that in the part of the district immediately round the town of Seoni there are some 9 000 people mainly Musalmans whose vernacular is Urdu.

The number of Bundeli speakers in Seoni district is estimated at 190 000. Immediately to the East lie the districts of Mandla and Balaghat in which the vernacular is a form of Bagheli, so that Seoni District is the extreme south eastern limit of Bundeli. As will be seen from the few lines of the Parable of the Prodigal Son given below the language is quite ordinary Bundeli. The only sign of Bagheli influence is the use of *lō* instead of *llo* as the sign of the accusative dative.

In the Rough List of Languages originally compiled for Seoni the vernacular was wrongly shown as Bagheli, not Bundeli.

[No 11]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## WESTERN HINDI

BUNDELI

(DISTRICT, SEONI)

कोई आदमी को दो लरका हते । ज-में-से नन्हें-ने अपने दहा से कही,  
अरे दहा धन-में से जो मोरे हींसा वॉटा को हो सो मोरो मों कों दे दे । तव  
ज ने ज कों अपनी धन वॉट दओ । बहुत दिना नहीं भये-हते के नन्हों लरका  
सव हीसा वॉटा को धन लै के दूर मुलक कों चलो गओ और हूँआँ खोटे  
कामों में सवरो हींसा-वॉटा को धन खो दओ ।

## TRANSLITERATION AND TRANSLATION

Koi	ad'mi ke	do	lar'ka	hate	Ū mē se	nanhē ne	
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger by</i>	
ap'ne	dadda se	larhi	'ar dadda,	dhan mē se	jo	more	
<i>his own</i>	<i>father to</i>	<i>it was said,</i>	<i>'O father,</i>	<i>property in from</i>	<i>which</i>	<i>my</i>	
hīsa	bāta ko	ho	so	moro mō kō	de de'	lab u ne u kō	
<i>share divided of</i>	<i>may be that</i>	<i>mine</i>	<i>me to</i>	<i>give away'</i>	<i>Ten</i>	<i>him by him to</i>	
ap no	dhan	bāt	dō	Bahut	dina	nahī bhaye hite	
<i>his own</i>	<i>fortune</i>	<i>having divided</i>	<i>was given</i>	<i>Many</i>	<i>days</i>	<i>not had become</i>	
ke	nanhō	la ka	sab	hīsa	bāta ko	dhan	lar ke du
<i>that</i>	<i>the younger</i>	<i>son</i>	<i>all</i>	<i>share lot of</i>	<i>property</i>	<i>taking distast</i>	
mulak kō	chalo go	aru	hūā	khote	lamō mē	sar'io	hīsa bāta ko
<i>country to</i>	<i>went away</i>	<i>and</i>	<i>there</i>	<i>evil</i>	<i>deeds in</i>	<i>all</i>	<i>share lot of</i>
dhan	lho dō						
<i>propety</i>	<i>wasted away</i>						

### KHATŌLĀ BUNDEĪ OF BUNDELKHAND

Leaving the Central Provinces we now return to Bundelkhand proper. The Bundeli spoken in the South-centre and West-centre of the Bundelkhand Agency is in the Bijawar and Panna States and in the Parganas of Rampur and Mahajanagar belonging to the State of Chharkhari; in the Chhattarpur Man Deora and Rajnagar Parganas of the Chhattarpur State and in the Jagns of Lugari, Garahi, Alipura, Bihari and Bilahri is locally called Khatola. It is practically the same as that spoken round Orcha in the western part of the Agency as will be evident from the following folk-tale for which I am indebted to Rū Shihab Kashi Pershad of Chharkhari. The number of speakers of Khatola is said to be 500 200.

We may note the following local peculiarities—*na'iyā* are not *dai'au* you will give and *jai'as* he will go. *Jō* this has a nominative feminine *ja*

[ No. 12 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDĒLI (KHATOLA)

(STATE, PĀNNA)

*(Bar Sahib Kashi Pershad.)*

एक राजा-कें एक बेटी हती । राजा पूजा-के लाने एक बाबा राखे-हते । और बाबा-को कही बहुत मानत-हते । राजा-की बेटी बहुत सुन्दर हती । जब दुस्यार भई तब राजा-नेँ ज-के व्याह-को विचार करो । बेटी-को नुनार्इ-पै बाबा जो राजा पूजा-के लाने राखे-हते मोहत-हतो । बाबा-नेँ राजा-सेँ कही के ई बेटी-के लछिन अच्छे नहियाँ और जो ई-कोँ अपने इतै रहन देही तो राज छूट जैहै । सो आप-कोँ चाहिये के ई-कोँ अपने राज-सेँ निकार देव । राजा-नेँ कही अच्छी और पूँछी के कैसेँ निकारैँ । बाबा बोलो एक कठारा बनवा-कें ज-में खेबे-खाँ घर देव और बेटी-कोँ ज-में बैठार देव और नदी-में बहा देव । बाबा-नेँ इतै तो राजा-सेँ जा कही और माँइ नदी-के नीचेँ दो चार कोस-के फासले-पर जो चेला रहत-हते उनें इसारौ लगा-राखो के नदी-में जो कौनउँ कठारा कड़े तो रोक-राखिऔ और बिना हमारे आप ना खोलिभी । राजा-नेँ बेटी-कोँ कठारा-में बंद कर-कें और खेबे-खाँ घर-के नदी-में बहा दधो । कठारा बहत बहत एक दूसरे राजा-के गाँउ हो-कार जो नदी-के किनारें थोड़ी दूर-पै हतो निकरो । राजा-नेँ जो कठारा बहत देखो मँगवा लओ और जो खोलो तो ज-में-सेँ बेटी निकर आई । राजा-नेँ पूँछी तुम को ही । बेटी-नेँ बताया के हम फलाने राजा-की बेटी आँय । राजा-नेँ कही के जैसी उन-को बेटी तैसी हमारी । जाव रनवास-में रहौ और राजा-नेँ एक घर-मूँआ बाँदर मँगा-कें ज कठारा-में बंद कर-कें कुड़ा दधो । कठारा बहत बहत जब चलन-के ऐंगर हो-कार कड़ो तो उन-नेँ पकर लओ और बाबा-खाँ खबर दई के कठारा रोक राखी-है । बाबा राजा-सेँ कौनउँ मिस-सेँ छुटौ लै-कर चलन-केँ गओ और कठारा धरो देख-कें बहुत खुसी भओ । बाबा चलन-सेँ बोलो के आज रात भर खूब भजन गाव और जो कोई टेरै ना चिह्लाइ तो काज-की ना मुनिओ । चेला खूब भजन गाउन लगे और बाबा कठारा लठा-कें एक घर-में लै गओ और घर-के

किबारे खूब बंद कर-कैं जो कठारा खोलो तो ज-मैं-सैं बाँदर निकर आथो ।  
 बाबा जानत-तो कै बेटी ह्रहै और बाबा-खाँ चीथन लगे । रात भर चीँघो  
 और बाबा खूब चिह्लात रहो अकिलैं काज-नैं ना सुनी । जब अँघयारी भई  
 और बाबा बड़ी देर-लौं ना निकरो तब चेलन-नैं जो किबारे टारे तो एक बड़ा  
 बाँदर निकर-कैं भगग गओ और बाबा एक कौनै-मैं मरो डरो मिलो ॥

कहावत

जो जा-कौं जैसी करै सो तैसी फल पाइ ।  
 सुंदर बैठी राज-घर बावै बन्दर खाइ ॥



[No 12]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDELI (KHAṬOLA)

(STAFF PANDA)

(Raj Sahib Kashi Peshad)

## TRANSLITERATION AND TRANSLATION

Ek raja kaī c̣h beti hatī Raja puja ke lanu c̣h  
*One ling to one daughter was The Ling worship of for one*  
 b̄iba rakhe h̄rte Aur baba h̄i k̄rhu bahut  
*mendicant priest keeping was And the mendicant of saying much*  
 manr̄t-hatī R̄aj̄ h̄i beti bh̄hut sund̄r h̄rte T̄b̄ hus̄vai  
*heeding was The ling of daughter much beautiful was When of age*  
 bh̄ai tab Raja naī u h̄c̄ byah k̄ru b̄ichar k̄aro  
*she became then the ling by her marriage of consideration was made*  
 Beti h̄i nunaī p̄ai baba jo r̄j̄a puja h̄c̄ lanu  
*The daughter of beauty on the mendicant whom the ling worship of for*  
 r̄k̄h̄c̄ h̄rte moh̄r̄t hatō Baba naī r̄j̄a r̄v̄i k̄ahu k̄au  
*keeping was enamoured was The mendicant by the ling to it was said that,*  
 ' t̄is beti h̄c̄ l̄ch̄h̄n ach̄ch̄he nah̄iyā aur jo l̄ n̄i r̄p̄'ru n̄u  
*' this daughter of signs good not are and if this one you self near*  
 rah̄ru d̄ah̄ru, tau raj̄ ch̄hut j̄aihai So ip̄ k̄aī  
*to remain you will allow, then the kingdom will be lost Therefore you to*  
 ch̄h̄ȳc̄ k̄u r̄ k̄r̄i ap̄'naī raj̄ r̄v̄i nah̄ u d̄o' R̄j̄a r̄v̄i  
*it is proper that this one you own kingdom from you turn out' The ling by*  
 k̄ahu r̄ch̄ch̄h̄i' ur̄ p̄ūch̄h̄i k̄u, ' k̄ar̄v̄i  
*it was said good (word)' and it was inquired that I saw*  
 nah̄ r̄v̄i' Bab̄i bolo, ' c̣h l̄ r̄thar̄i ban̄'w̄ l̄ r̄v̄i  
*may we turn (her) out? The mendicant spoke one wooden chest got made having*  
 u r̄v̄i k̄h̄r̄u b̄ h̄ā d̄h̄i d̄o ur̄ beti k̄r̄i u r̄v̄i bh̄r̄thar̄ d̄o au  
*that in eating for put, and daughter it in to set cause and*  
 n̄id̄i r̄v̄i bh̄n̄ d̄o Baba r̄v̄i r̄u t̄ru r̄j̄a s̄i  
*was in to float away allow' The mendicant by here on the one I and ling to*  
 jo l̄ ah̄i aur m̄ n̄ad̄ h̄c̄ m̄ch̄āī d̄o ch̄r̄ h̄o l̄c̄  
*this was said and on the other hand was of downwards two four los of*  
 ph̄as̄k̄ p̄ai jo ch̄h̄a rah̄r̄t h̄rte unāī r̄ar̄au l̄ḡa r̄k̄h̄o k̄u,  
*distance of was at disciples living were to them him was arranged that*

'nadi maĩ jo launau l athara kaic tau ok rakhiru aur bina  
*wee in of any wooden chest pass then stop( it) and without*  
 hamari ne na khohau  
*my coming not open( it)'*  
 Raja raĩ beti kaũ l athara maĩ band lal lai au  
*The king by daughter wooden chest in shut up made laving and*  
 khaibe l hã dhai kaĩ nadi maĩ bira dao Kathara  
*eating for put having wee in to flow away it was given The wooden chest*  
 bhat bahat ek dus're raja ke gãu ho lu jo  
*floating floating another ling of village been having (ie though) which*  
 nadi ke kinnaĩ thoi dur pai hato nik'io Raja raĩ jo  
*wee of side little distance at was came out The ling by when*  
 l athara bahat dekho mãg'wa lao au jo kholo ru  
*wooden chest floating was seen it was sent for and when it was opened then*  
 u maĩ sai beti nikai ai Raja naĩ pũchhi tum lo  
*that in from the daughter came out The ling by it was asked you who*  
 hu ' Beta naĩ batayo lu ham phalwai raja ki  
*are? The daughter by it was explained that I such and such ling of*  
 beta ãy' Raja naĩ l hu l ru un hu beti ru  
*daughter am' The ling by it was said that, as his daughter so*  
 hamari Jo ran'was maĩ ru aur ruja raĩ ek ghar maĩ  
*mine Go seraglio in live and the ling by one house faced*  
 bãdai mãg' lu rĩ u l ru ru maĩ bnd l ru rĩ  
*money having sent for that wooden chest in shut up made having*  
 chhura ru Kru ru bhat bahru ru chru k  
*was let loose( into the wee) The wooden chest floating floating when disciples of*  
 aĩgar hu kai karu ru un naĩ prukai ru ru bba l hĩ  
*near become having passed then them by it was caught and the mendicant to*  
 khabai dai ku 'l athara ok ulu ho ru' Bhu  
*information was given tl at the wooden chest stopped been has' The mendicant*  
 Raja raĩ launru mns raĩ chhuti ru ru chru l rĩ ru  
*the ling from some profence from leave tal en laving disciples to went*  
 ru l ath ru dhau dcl h l rĩ bhat l hu bhu  
*and the wooden box put seen having much pleased became*  
 Babu chruan raĩ holo lu ru ru ru bhu l hub  
*The mendicant the disciples to spole that to day the wole mgl t well*  
 bhajan ga ru jo lu ru wa chhru ru lu lu  
*hymns sing and if anybody call on ony out then anybody of( words)*  
 ru sunau' Chru khub bhuru guu lag ru hu  
*not listen' The disciples well hymns to sing began and the mendicant*

kathara utha kaĩ ek ghar maĩ la gao aur ghar ke-  
*the wooden chest lifted up having one room into took away and room of*  
 kibare khub band kar kaĩ jo kathara khola tau  
*shutters well shut made having when the wooden chest was opened the*  
 u maĩ sãĩ bãdar nikai no (baba janat to kar  
*that in from a monkey came out (the mendicant thinking was that*  
 bati hubai ) aur baba l hã chãthan lago Rat bhar  
*'the daughter will be ) and the mendicant to end began The whole night*  
 chãtho aur biba khub chllat raho aklaĩ kau naĩ  
*he was went and the mendicant much screaming remained but anybody by*  
 na suni Jãb adhãari bhari aur baba bari  
*not he was listened to When morning became and the mendicant a long*  
 der laũ na nikaro tab chãlan naĩ jo kibare tare  
*time for not came out then the disciples by as the shutters were opened*  
 tau ek bara bãdar nikar laĩ bhagg gao aur baba  
*then one large monkey come out having ran away and the-mendicant*  
 ek kaunaĩ maĩ maro dãro milo  
*a coin in dead thrown down was found*

KAHAWAT  
SAYING

Jo jã kaũ jaisã karai so tãso phala pai  
*Who wõm to as he does he such fruit obtains*

Sundara bathi rajã ghãra babai bãdãra khar  
*The beautiful one sat (in) a king's house the mendicant indeed a monkey eats*

FREE TRANSLATION OF THE FOREGOING

THE PRINCESS AND THE ONEST

Once upon a time there was a king who had one daughter. His family chaplain was a mendicant devotee who had great influence over him. The princess was very beautiful and when she came to years of discretion her father began to think about getting her married. But the wicked chaplain himself became enamoured of her loveliness and so in order to keep her for himself he persuaded the king that her birth marks were unlucky and that the only way to save his kingdom from ruin was to turn her out of it. The king was quite taken in by his evil counsel and asked how he was to get rid of her. Shut her up, said the devotee, in a wooden chest with some food, and set her floating off down the river. Now he had some disciples living some five or six miles down the stream and he sent word to them to look out for any wooden chest they might see floating on the river and to bring it ashore but not to open it till he came.

So the king shut the princess up in a wooden chest with some food, and sent her floating away. It chanced to float by the capital of another king which was also on the river bank. This king saw the chest and had it brought ashore and opened. What was his surprise to see a beautiful young princess come out of it. He asked her who she was, and she explained to him her sad fate, and that she was the daughter of such-and-such a king. 'Never mind, my dear,' said the other king. 'As you were his daughter, now you have become mine. You must live in my palace with the other women of my family.' He then got hold of a horse-faced monkey, shut it up in the chest, and sent it floating away down the river. By and bye it passed the place where the mendicant's disciples were watching, and they saw it and brought it ashore and sent word to him that it had been successfully stopped. So he took leave from the king on some pretext or other, and hastened to his disciples. He was filled with joy when he saw the chest, and said to his disciples, 'now, you must sing hymns throughout the whole night, and if you hear any screams or calls for help, you must not pay any attention.' So they began to sing hymns at the tops of their voices, and the mendicant took up the chest and carried it into a room, where he shut the doors and windows tight and hastened to open his box. He of course, expected to find the princess inside, but instead there came out a monkey who at once savagely attacked him and began to tear him to pieces. The mendicant screamed out loudly for help, but the disciples remembered his instructions, and no one paid any heed to him. In the morning,<sup>1</sup> as there was no sign of their preceptor, the disciples at length broke open the door of the room. As they did so, a huge monkey rushed out, and, thrown in a corner, they found the mangled corpse of the mendicant.

So the Saying runs—

As a man deals with others so will he repay himself,

The fur one set in a king's house but the monkey ate the chaplain

<sup>1</sup> *Adi'yari* is so translated and this means a large red bottle and is the name of dark cess

## KHATŌLĀ BUNDELĪ OF DAMOH

In the Central Provinces District of Damoh the vernacular is a form of Bundeli closely agreeing with the Khatola spoken immediately to its north in the State of Panna. This will be evident from the following short extract from the Parable of the Prodigal Son.

[ No 13 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BUNDELI (KHATOLA)

(DISTRICT DAMOH)

कोई मनबे की दो लरका हते । ज-में-से लुहरे-ने अपने ददा से कई कै  
ए ददा धन में से जो मोरो हींसा होय सो मो खॉ वॉट दवे । तव ज नें ज  
खॉ अपनी धन वॉट दवो । भौत दिन नईं भये कै लुहरो लरका सवरो धन  
समेट-के दूर मुलक-में कड गयौ और उतै बटमासी-में अपनी धन बटा-डारो ।  
जव ज नें सवरो धन बटा-डारो तव उतै काल परो और ज गरीब  
हो गयो ॥

## TRANSLITERATION AND TRANSLATION

Koi	man'khē kē	do	lar'ka	hate	Ū mē se	luh're ne		
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>these</i>	<i>Them in from</i>	<i>the younger</i>		
ap'ne	dadda se	ka	ka	c dadda	dhan mē se	jo moro		
<i>his own</i>	<i>father to it was said</i>	<i>that</i>	<i>'O father</i>	<i>property in from</i>	<i>which</i>	<i>my</i>		
hisa	hov	so mo khā	bīt	dāru'	Tab u nē	u khā ap'ne		
<i>share</i>	<i>may be</i>	<i>that</i>	<i>me to</i>	<i>dividing</i>	<i>give</i>	<i>Then him by him to his own</i>		
dhan	bāt dāru		Bhūt	din	naī	bhāru	ka	luh'ro
<i>fortune</i>	<i>having divided</i>	<i>was given</i>	<i>Many</i>	<i>days</i>	<i>not</i>	<i>became</i>	<i>that</i>	<i>the younger</i>
lar'ka	sab'ro	dhan	samē kē	dur	mulak mē	kar g'rau	aur	
<i>son</i>	<i>all</i>	<i>property</i>	<i>I</i>	<i>having collected</i>	<i>distant</i>	<i>country into</i>	<i>went out</i>	<i>and</i>
utai	badmasi mē	ap'no	dhan	barha dūo	Jab	u nē	sab'ro	
<i>there</i>	<i>bad conduct in</i>	<i>his own</i>	<i>fortune</i>	<i>wasted away</i>	<i>When</i>	<i>him by</i>	<i>all</i>	
dhan	barha dūo	tab	utai	ka	paro,	aur	u	garib
<i>property</i>	<i>had been spent,</i>	<i>then</i>	<i>there</i>	<i>famine</i>	<i>fell</i>	<i>and</i>	<i>he</i>	<i>poor</i>
								<i>became</i>

## LODHĀNTI OR RĀTHORĀ BUNDEĪ OF HAMIRPUR AND JALAUN

The north western portion of the district of Hamirpur and the neighbouring country of Pargana Uṛī in Jalaun across the river Betwa have a population consisting largely of the Lodhā caste. The tract is accordingly known as Lodhant. The most important fiscal division in it is Pargana Rāth of Hamirpur and the form of Bundelī here spoken is known as Lodhānti or Rāthorā. In the heart of the Hamirpur district there are portions of the native states of the Bundelī hand Agency viz. Pargana Bawan Chauāsī of the Chāṭhī State the Śūlī State and the Jīgn Jīgn. Here also the language is Rāthorā.

We thus get the following figures for the number of people speaking Lodhānti or Rāthorā. They are not the same as those originally published in the Rough Lists of languages of these districts:

Jalaun	8 000
Ham p r	98 000
Bundelkī and Agency	39 000
	145 000
TOTAL	145 500

The Lodhānti dialect is nearly pure Bundelī. It has all the peculiarities of the Bundelī of Orchhā described above such as *lāū* or *lāū̃* the sign of the accusative dative, *saī* the sign of the instrumental ablative and *lāī* the sign of the conjunctive principle. The vocabulary is peculiar. The following words occurring in the specimen (a folk tale provided by Rāj Śūbh Kāshī Pershad of Chirīkhārī) and elsewhere are worth taking as examples —

- anna* a false accusation a calumny. In ordinary Hindostānī this is considered a woman's word.
- upādān* a quarrel. Cf. Hindostānī *upādān* a calamity.
- bāyī* a woman a wife.
- cī unatī* a box for holding lime. Hindostānī *cī unatī*.
- lī alāī* below.
- bāīrān* to imprison, *bīrān* to be imprisoned. Cf. Hindostānī *bāīrā* a bolt.
- nībīrān* to decide discriminate. Cf. Hindostānī *nībīrān* to divide.
- lī huwālānd* (= *lī huwālā*) a husband.
- suānān* gold.
- lūālān* iron.
- alēlāī* but.

Generally speaking the pronunciation of Lodhānti is more broad than elsewhere in Hamirpur. The sound of *au* is often preferred to that of *o*. Thus we have *lāan* instead of *lō* to mean of and *mantī* instead of *motī* a pearl. 'My' is sometimes even *muārān* cf. *su nān lūlān* above. Strong adjectives also such as *bāīrān* great end in *au* instead of *o*. Similarly we have *apnān* for *apnō* and *bījūtā* a son for *bōtā*. Most strong nouns end in *o* or *au* but some especially nouns of relationship like *bhātā* end in *a*. The oblique form of such nouns in *a* also ends in *a*. Thus accusative *lār'kālā lāū̃*, a boy. So *supūt ghūā lān palāīcā* the saddle of the white horse.

Nouns are declined as in many other dialects there are instances of locatives or instrumentals ending in *e*. Thus *ghare* in a house, *bhulhe*, in or by hunger *Janaī* persons, is a nominative plural.

Among the pronouns we may note *baū* he, *ba*, she, oblique *ba* for both genders. *Jau* is 'this' *Ūe* is 'him' and *una*, 'them also' 'Anyone' is *lou*, obl *lau* *Ap* or *apū* is 'You Honour'.

In the case of verbs again note the use of the feminine agreeing with *ba* understood in forms like *bichari* it was considered, *lahi* it was said, *pūchhi*, it was asked. Other forms worth noting are *au*, having come, *lhaba*, having caused to eat, *līa* the act of eating a feminine verbal noun as in *Banaphū*, and *pahina* for *pahin* worn a feminine in *ai*, *agū* as in *Banaphū*.

---

[No 14]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDĒLĪ (LORDHĀNTI OR RĀTHORA)

(DISTRICT, HAMIRPUR)

(Rai Sahab Kasht Pershad.)

एक कोऊ साहकार रहै । वा चार जनै घर-में हते । साहकार वा साहकारिन वा साहकार-का बहू वा ब्याटा । जौन गाँव-में साहकार रहत-तो वा गाँव-के राजा-नै विचारी के साहकार-सै हजार दो हजार रुपैया कौनउ अनुआ उपद्रै-सै लै लखो चाहिये । रात-केँ राजा ज-की घर-की पछीत आन लगे कि साहकार-की बहू वा ब्याटा रात-केँ जो निकरहैँ तो एही-में जखॉ डॉड़ लैहौँ । अकेलैँ साहकार-के घर-में-सैँ कोऊ ना गयो आओ । और जहाँ तहाँ पर रहे ॥

साहकार-की बहू वा ब्याटा जो भीतर परे-ते बहू-नैँ अपने खामिया-सैँ कही कि सोओ बहुत रात जात-रही-है । ज-नैँ कही कि पान लगा-देव । खा-केँ सो रहैँ । विगर पान खाएँ मोरी आँखी ना लगहै । वड्यर-नैँ कही कि चुनाटू-में चूना नही आय । वी बोली खालैँ डुकर-की थैलिया-में-सैँ चूना लै-आओ । वा खालैँ आई । उतईँ चूना ना मिलो । सो जा-केँ ज-नैँ खामिया-सैँ कही कि ओईँ थैलिया-में चूना नहियाय । वी बोली कि विगर पान मोरी आँखी ना लगहै सो अपनी नथुनिया-में जो नौ लाख-की मौती पहिने-है सो ई-खाँ दिया-की जोत-सैँ जरा-देव कि चूना हो-जाय । ज-नैँ मौती-की चूना बना-केँ पान लगाओ और ऊए खवा-दओ और फिर वे सो-रहे ॥

राजा-नैँ जो पछीतै लगे हते सव सुनौ और मन-में बोली कि जब एक विरी पान-के लाने नौ लाख-की मौती जरा-दओ-है तो जा-के धन-की कौन मित है ॥

राजा अपने महलन-कौँ आवत-रहे और जब सकारौ भयो तब साहकार-कौँ पकर बुलाओ वा पूँछी कि तुम बड़े कि हम बड़े । साहकार-नैँ कही कि मैं नही जानत के को बड़ी आय । आप-ईँ जानै । राजा-नैँ साहकार-कौँ



हवालात-में वेंड़ दधो और फिर राजा-नें साहकारिन वा ज-के लरका-कौं बुलाओ वा पूँछी कै हम वड़े हैं कै तुम । उन-ई-नें निवेरी ना करो । तव उन-ई-कौं हवालात-में विंड़ा-दधो । फिर साहकार-कौ वरु-कौं बुला-कें पूँछो कि हम वड़े कि साहकार वड़ी है । ज-नें कही कि गरौ-परवर जो मे जान माफ-कर पाजें तौ कहीँ । राजा-नें कही कि तोरी जान माफ है कइ । ज-नें कही कै ना-तौ अपुन वड़े आय ना मोरी ससुर वड़ी आय । दिन वड़ी है । राजा-नें पूँछी कि कैसेँ दिन वड़ी है । ज-नें कही देखी काल मोरे ससुर-कौ दिन वड़ी हतो कि मोरे खुवाहंद-नें नौ लाख-कौ चूना एक विरी पान-में खा-लओ । और आज अपुन-कौ दिन वड़ी है कि अपुन-के हुकम-सेँ मोरे सास ससुर वा खुवाहंद भूखे हवालात-में विंड़े-हें । सो दिन वड़ी है । कोज काज-सेँ वड़ी नहीँ आय । राजा जा मुन-केँ खुसौ भए और ज-के सास ससुर वा खुवाहंद-कौं हवालात-सेँ छोड़-दधो वा ज-खाँ इनाम दर्द और ज-कौं ज-के घने पठवा-दधो ॥

-----



Uta î chunr na mlo So ja kaĩ u rai swarimya sai  
*Thee even lme not was got Thee foie gone having he; by the husband to*  
 kahı kı oı thalhyr mri chuna nahyry Bau bolo kı  
*it was said that, 'that even bag in lme is not He spoke that*  
 'bigar pan mori akhi na l'g'hai, so r'nu nathunoy mı  
*'without betel my eye not will close the; foie you; own nose; ing in*  
 ju nau lakh l ru mırtı pıhınai hai so ı khã dıra kı jıt rı  
*what nme lakhs of pearı wou u is that ths for lamp of flame in*  
 jıra deo kı chuna hu jay ' U rai mırtı laı chunr bırtı kı  
*bu; n that lme may become He; by pearı of lme made laı ing*  
 pan lagao ru ue khaba dao ru phı be so rıhı  
*betel was pı epared and to him to eat was given and again tıey went to sleep*

Raja naĩ ju pachhtai lıgo hıte srb sunru ru man mı  
*The King by who in the year stayed had all was heard and mind in*  
 bolo kı jab ek buı pan ke lanrı ru lal h l ru mırtı  
*he spoke that when one roll (of) betel of for the sale nme lakhs of pearı*  
 jıraı dao hai tau jı le dhırtı kı laun mit hı ?  
*but; been has then ths (peıson) of wealth of what lımt is ?'*

Rıra r'naı mıh'lan kaũ rırtı rıhe au jırb sahrıru bhıo,  
*The King hı; own palace to coming was and wı en moı nıng becaıe*  
 tab sahuıaı kaũ palı bulao rı pũohı lı tum  
*then the merchant having sei ed was summoned and it was asked that you*  
 bare kı ham bıre ? Sahuıaı naĩ l rı lı maı rırtı  
*gı eat oı we (I) gı eat ? The mer chant by it was said tıat I not*

jırat kai ho bıru ay Apı janrı Rajaı naı  
*I nıoıng that who gı eat is You; Honour; alone kno cs The lıng by*  
 sırhıkar kaũ hawalat mri bırtı dıo ru phı rıja rırtı  
*the merchant to jail in impısonıng was given and again the lıng by*

sahı ruın wa u le laı'ka kıũ bulı wa pũohı  
*tıe merchant s wıfe and hı; son to it was summoned and it was asked*  
 kı ham bıre hıı kı tum ? U rı rı naı nıberı ru na  
*that, we (I) gı eat we oı you ? Them also by dıstıngıshıng not*

kıo Tab una ı kıũ hırwalat mri bñı dıo Phı  
*was made Then them also to jail in it was impısoned Again*  
 sahuıaı kı bahu kıũ bula laı pũohı kı ham  
*the merchant of daughte; in law summoned having it was asked that we (I)*

bıre kı sahuıaı bıruı hai ? U naı kıhı kı gırtı par'wı  
*gı eat oı the-merchant gı eat is ? He; by it was said that 'poor cherıshıe*  
 ju maı jan maph kai paũ trı kıhaũ Rajaı rı kıhı  
*ıf I lıfe parı don maı ing get, then I may say ' The lıng by it was said*

हा तोय जाण मर्या हा लहू ' उ नाई कही करु ' नर त्रु  
*that thy life pardon is say' Her by it was said that 'neither*  
 अपुन बरे अय नर मरुतु ससुन बरु अय दिन  
*you Ho you great is not my father in law great is The day*  
 बरु हा रजरा री पुच्छु हा कही दिन बरु हा ?  
*great is The king by it was asked that low the day great is ?*  
 उ नाई लरु दक्खरु लल मोरे ससुन करु दिन बरु  
*Her by it was said behold yesterday my father in law of the day great*  
 हरो हा मोरु ललुवरुन नाई ररु लल ह करु चुना ए भु प्रु री  
*was that my husband by none lal h of lime one roll (of) betel in*  
 खा रो अरु र अपुन लु दिन बरु हरु ल  
*was eaten And today You Honour of the day great is that*  
 अपुन हे हुल ररु री मोरु ससुन ससुन वा क्खुवाहण  
*You Honour of the order by my mother in law, father in law and husband*  
 भुक्खु हवालत री भुक्खु री So दिन बरु हा कुरु  
*in hunger jail in imprisoned are Therefore the day great is Anyone*  
 करु साई बरु नही अय ' राजा र सुन काई क्खुसु ह्खु  
*anyone than great not is' The king this heard having pleased became,*  
 अरु उ ल ससु ससुन वा क्खुवाहण करु हवालत री  
*and he mother in law father in law and husband to jail from*  
 च्छरु दरो वा उ क्खु उ ल ग्खरु पथि\*वा दरो  
*it was released, and he to he in house it was sent*

FREE TRANSLATION OF THE FOREGOING

Once upon a time there was a merchant, whose family consisted of four persons, himself, his wife his son's wife, and his son. Now the king of the town in which the merchant dwelt thought to himself, 'I must get up some fictitious quarrel with this merchant, and get one or two thousand rupees out of him.' So one night he went and hid himself in the rear of the merchant's house expecting to catch his son and daughter in law going out, and to be able to get a fine out of him on that account. But no one came in or went out. The good folk went quietly to bed.

After a time, the daughter in law said to her husband the merchant's son 'it's getting very late why don't you go to sleep?' Said he first prepare a roll of betel for me' and after I have had a chew we can go to sleep. I'll never close my eyes unless I first have a chew of betel.' She answered 'there is no lime in the lime box.' Then said he, go downstairs and get some lime from the Old Man's (his father's) bag.' She did so, but neither was there any lime there. So she came back and told her husband. Said he, 'if I don't get some betel, I won't close my eyes. There's a pearl worth nine lakhs of rupees in your nose ring. Make some lime by burning it in the lamp flame.'

\* A roll of betel is prepared with betel leaf arecanut and spices of which the out portions is lime

So she made some lime out of the pearl, and prepared some betel, which he chewed, and the two went off to sleep

Now the king, who had been hiding in the rear of the house, heard all this, and he said to himself, 'they've burnt a nine lakh pearl for the sake of one roll of betel. This man's wealth must be limitless'

So he went home to his palace, and as soon as morning came he had the merchant arrested and brought before him. As soon as he appeared, the king asked him, 'who is the greater, you or I?' The merchant replied, 'I do not know. Your Majesty alone knows.' Then the king put him in jail, and sent for the merchant's wife and son. 'Who,' asked he, 'is greater, I or you?' They also were unable to reply so he put them, too, in jail, and sent for the merchant's daughter-in-law, and asked her 'who is the greater, I or the merchant?' She replied, 'Cherisher of the Poor, if you will promise me my life I will tell.' Said the king, 'you have the promise of your life, tell.' Said she, 'neither is Your Majesty great, nor is my father-in-law. It is the day which is great.' The king asked her what she meant. Said she, 'behold, yesterday my father-in-law's day was great, so that my husband was able to eat nine lakhs worth of lime in a single betel roll, but to day Your Majesty's day is great, for by Your Majesty's order my father-in-law, my mother-in-law, and my husband have been cast into jail, and are now lying there in hunger. Therefore, it is the day which is great. No one person is greater than anyone else.' When the king heard this reply he was much pleased, and released her father-in-law, her mother-in-law, and her husband from jail, and sent her home to her house.

---

## PĀWĀRĪ BUNDĒLĪ OF DATIA AND THE NEIGHBOURHOOD

Pāwārī is the name for the variety of Bundelī which is spoken in those parts of the Gwalior and Bundelkhand Agencies of Central India in which the Paramara or Pāwār Rajputs are one of the principal clans. In the Bundelkhand Agency it is spoken in the tract lying to the west of the Jhansi District, which includes the State of Datia, and the Alampur Pargana of the State of Indore. In Gwalior it is spoken in the tract adjoining Datia, i.e. in the east of the Gnd Gwalior and in the Bhandel Districts of that State.

The number of its speakers is reported as follows —

Bundelkhand Agency	209 500
Gwalior	150 000
	359 500
TOTAL	359 500

Pāwārī hardly differs at all from ordinary Bundelī. It has a few local peculiarities, most of which it shares with the Lodhantī just described. This will be evident from the following folk-tale, which, like so many of these Bundelī specimens, has been prepared by Rai Sahib Kashi Prasad of Charkhari. We may note the following words which do not occur in ordinary dictionaries —

- kar pīg̃la*, lamentation
- lī aya*, a fox
- kol / adaryā*, carrying on the shoulders
- sīla*, a swing shelf

We see very strongly in force the Bundelī tendency to omit a medial *h* and to contract. Thus we have *kar* for *kah*, having said, *saṅgan*, I shall remain, *ac*, remained, similarly *ahat to*, he was remaining, becomes *ato*. Other verbal forms worth noting are *lag̃har*, he will reach, and *lakhaṅ ato*, he was remaining gazing. The following causal verbs occur in the specimen, *kuan*, to cause to say, *dikhaban* (neuter in sense, really a potential passive), to be visible, *disban*, to cause to give.

[No 15]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BUNDELI (PĀWARI)

(STATE, DATA)

*(Ras Sahab Kashi Pershad.)*

एक साहूकार एक तलाव-के किनारे रंतो । एक दिन एक कंगाल साहूकार-के इतै माँगवे-कौं आओ । साहूकार बोलो कि जो तलाव-में सब रात ठाड़ो-रहै बाए में बीस रुपैया देव । कंगाल बोलो में ठाड़ो रझौंगी और साहूकार-सें तीन बेर कुवा-कें रुपैयन-की पक्की कर लई । और कंगाल तलाव-में रात-के समैयां जाय-कें ठाड़ो भओ । और जुन-बीचां बाए फोज ना दिखावे अकेलें एक दिया दूर गाँव-के दिवाले-में उजरत दिखावे । सो बाए अपनी नजर-सें लखें रतो । सकारें तलाव-में-सें कड़-कें साहूकार-के ठिकां गओ और साहूकार-सें बोलो कि रुपैया देव । साहूकार बोलो जा तो बता रात भर तो-कौं काज-कौ आसरो तो नाई रओ । कंगाल बोलो मोए काज-कौ आसरो नाई रओ । अकेलें दिवाले-में एक दिया उजरत दिखात-रओ । साहूकार-नें कही कि तैं-नें सब रात दिया-सें तापो और बाए कबू ना दओ ।

वो हाइ-पिंगला करत चलो गओ । गैल-में बाए एक लिरिया मिलो और पूछी कि हाइ-पिंगला कैसो करत-जात-है । वा-नें सब हाल कहि सुनाओ । लिरिया बोलो कि में रुपैया तोए दिवा देहौं । अकेलें तैं मोए कोल-कदियां धर लै-चल और इत-ई-कौ-इत-ई उतार जाइये । और पैलां गाँव-में कै आ कि वन-कौ राजा आउत-है सो अपने अपने कुत्ता बाँध लिव । कंगाल गाँव-में कै आओ और लिरिया-कौं लिवा-गओ । लिरिया-नें जा-कें पंचाउत जोरी और कही कि दो खम्भ गार-देव जा-सें सीका बाँध-देव और जा-में चावरन-की हंडी धर-देव और तरें आग बार-देव कि चावर चुर-जावें । पंच बोले कें हंडी दूर टंगी-है । आँच ना लगहै । चावर कैसें चुरहें । लिरिया बोलो कि दिया-सें तापत कैसें हें । ऐसें चावर चुरहें ।

पंच कछू ना बोले । लिरैया बोली कि ना दिया-सँ कंगाल-नै तापो-है ना चावर चुरहैं । बाए रुपैया गिन-देव । और साहूकार-सँ बाए रुपैया गिना-दए । कंगाल-नै रुपैया ले-केँ लिरैया-कोँ कोल-कदैयाँ धरो और बन-में बाए उतार-आओ और फिर अपनै घरे गओ ॥

---



[No 15]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BUṂDELI (PĀWARĪ)

(STATE DATA)

(Rai Sahib Kashi Peshad)

## TRANSLITERATION AND TRANSLATION.

Ek saḥukar ek talaw ke kin rāo rāto Ek din ek  
*One merchant one tank of on bank living was One day one*  
 kangal saḥukar ke itā mīḡ'be kāñi so Sāḥukar bolo ki  
*poor man the merchant of near begging for came The merchant said that,*  
 'jo talaw māñi sab rāit tharō rāihā ba māñi bā rūpīya  
 'toho the tank in all night standing-may remain to-him I twenty rupees  
 dēñ ' Kāngal bolo, ' māñi tharō rāñigau,' aur  
*may give' The poor man said, 'I standing up will remain,' and*  
 saḥukar sāñi tūn bār huwā kāñi rūpīyān ki pāñi  
*the merchant from these times caused-to say having rupees of assurance*  
 kāñi kār Aur kāngal talaw māñi rāit ke samīyā  
*having made was taken And the poor man the tank in night of at time*  
 jāy kāñi tharō bhāro Aur hun bichī bā kōñ nā  
*gone having standing up became And there to him anyone not*  
 dikhāyā, rākhī ek dīyā dur ḡāw ke dibāle māñi ujrat dikhāyā  
*is visible, but one light distant village of temple in shining is visible*  
 So hāc apnā nāyā sāñi lākḥāñi rāto Sakarāñi  
*Therefore to it his own gave with looking at (he) remaining was At dawn*  
 talaw māñi sāñi kāñi kāñi saḥukar ke dhikāñi gāo aur  
*tank in from come out having the-merchant of near (he) went and*  
 saḥukar sāñi bolo ki ' rūpīyā dēñ ' Sāḥukar bolo ' jā tūn  
*the merchant to said that, ' rupees give' The merchant said, ' this indeed*  
 batā rāit bhāro to kāñi kōñ kāñi ās' rāñi tūn nā rāo ' Kāngal  
*tell, night whole thee to anyone of help verily not was' The poor man*  
 bolo ' mōc kōñ kāñi ās' rāñi tūn rāo Akāñi dibāle māñi ek dīyā  
*said, ' to me anyone of help not was But the temple in a light*  
 ujrat dikhāyā rāo ' Sāḥukar māñi kāñi ki ' māñi māñi sab  
*shining being visible was' The rich man by it was said that, ' thee by all*  
 rāit dīyā sāñi tūpō' aur bāc kāñi hū nā dō  
*night lamp from coming-was done' and to him anything not was given*

Bau hai piḡ<sup>la</sup> kaat chalo gao Gal maī bae ak līraya  
*He lamentation making departed The road w to him a fox*  
 milo aur pūchlu ki hai piḡ<sup>la</sup> kaisau karat jat hai ?  
*was met and it was asked that 'lamentation why making going thou at ?'*  
 Ba naī sab hal kahū sunao Līraya bolo ki,  
*Ham by all affair having told was caused to be heard The fox said that,*  
 'maī rupaiya toe diba dehaū Akelaī taī moe  
*I rupees to thee having caused to give will give But thou me*  
 kol kadaiyā dhar lu chāl aur ita i kau ita i utai  
*on shoulder's having placed take away and here even of here even having deposited*  
 jaiye, au pañā gāw maī kai r ki, ban kau rajā  
*go and first the village in having said come that the forest of the king*  
 rut hai, so ap<sup>nai</sup> ap<sup>nai</sup> kutta bād<sup>h</sup> lew ' Kangal  
*coming is, therefore you own you own dogs tie up ' The poor man*  
 gāw maī kai ro gur līraya kaī hwa gao Līraya naī  
*the village in having said came and the fox took away The fox by*  
 ja kaī pachart joi aur kahū ki,  
*gone having an assembly of a bit a to's was brought together and it was said that,*  
 'do khamm gar dew, ja saī sīka bād<sup>h</sup> dew, aur ja maī  
*'two poles but j, these from a swinging frame tie, and this in*  
 chaw<sup>ra</sup>n ki handi dhai dew un taraī ag bar dew ki chawar  
*ice of cooking pot place, and below fire aligi t set tl at the ice*  
 chur jawaī ' Pañich bole kaī 'handi dur tangi hai,  
*may be cooked' The a bit a to's said that cooling pot distant hung is,*  
 śich na lag<sup>hai</sup> chawar kaisaī chur<sup>hai</sup> ? Līraya bolo ki,  
*heat not will each, ice low will be cooled? The fox said that*  
 'diya saī tapat kaisaī haī ? lisaī chaw<sup>ra</sup> chur<sup>hai</sup>  
*'lamp from was m making how is? So the ice will be cooked*  
 Pañich kaohhu na bole Līraya bolo ki, 'na diya saī  
*The a bit a to's anything not said The fox said that 'not lamp from*  
 langal naī tapo hai na chaw<sup>ra</sup> chur<sup>hai</sup> Bae  
*the poor man by was ming been done has, not ice will be cooked To im*  
 rupaiya gin dew ' Aur sahukar saī bu rupaiya  
*the rupees count and give And the merchant from to him rupees*  
 gna dai Kangal naī rupaiya lu kaī  
*were caused to be counted over and given The poor man by the rupees taken having*  
 līraya l aī kol l ndriyā dhao gur ban maī hao utar ro  
*the fox on l s shoulder's was placed and the forest in him he deposited,*  
 aur phu ap<sup>nai</sup> gh<sup>ra</sup> gao  
*and again his own in the house (he) went*

## FREE TRANSLATION OF THE FOREGOING

A certain merchant used to dwell on the banks of a tank. One day a poor man came to him to beg. The merchant said, "I will give twenty rupees to whoever will stand in the tank all night." The poor man said he would do so and made the merchant promise to keep his words by a threefold promise. At night the poor man went to the tank and stood up in it. While he was there no one was seen by him. The only thing that was visible was a lamp shining in a temple of a village far away and on it he kept gazing. At dawn he got out of the tank and went to the merchant and asked for his money. During the whole night said the merchant, "Did anyone give you any help?" No one replied the beggar, "The only thing I saw was the lamp shining in the temple." O then said the merchant, "You were warming yourself at that lamp were you?" and he refused to give him anything.

The beggar went away lamenting. On the road he met a fox who asked him why he did so. He told the fox the whole affair and the latter said, "Never mind, I'll get you your money, but after I have done so you must lift me on to your shoulders and bring me back and set me down in this very place. But first go and tell the villagers that the King of the Woods is coming and that they must tie up all their dogs. The beggar took the message and then conducted his friend to the village. The fox called a meeting of the village arbitrators and told them to set up two high poles and between the two to hang high up a swinging tray and to set a cooking pot in the tray and to light a fire on the ground below so that some rice might be cooked in the pot. The arbitrators said, "The cooking pot is hung too high up. The flames won't reach it and how on earth will the rice be cooked?" Replied the fox, "It will be cooked just as a person can warm himself from a distant lamp." When they heard this the arbitrators had nothing to say and the fox went on. Neither could this poor man have warmed himself at that lamp nor can the rice be cooked. Pay him the rupees he has earned. So they made the merchant count out and give his twenty rupees to the poor man who as soon as he had got them took the fox on his shoulder and carried him to the forest where he deposited him in the place where he had found him and went home rejoicing.

## THE MIXED DIALECTS OF THE NORTH

To the north, Bundeli has on its west the closely related Braj Bhakha dialect of Western Hindi and on its east the Bagheli dialect of Eastern Hindi. In the District of Hamirpur it extends nearly up to the Jamna, being separated from it only by a narrow strip of land, in which Tihari is spoken, along the south bank of that river. As already shown good Bundeli is spoken over nearly the whole of Hamirpur. To the east of that district lies the district of Banda.

Tihari and the dialects of Banda have been dealt with under the head of Eastern Hindi (Vol VI, pp 132 ff). These are all mixtures of Bagheli and Bundeli, and as the former language is the most prominent element in all of them they have been described under it. So also has the language spoken by some 8,000 Banaphars (Banaphari) in Hamirpur, although Banaphari elsewhere is distinctly a form of Bundeli.

Between Hamirpur and Banda (on both sides of the river Ken, which forms the boundary between the two districts) is a dialect called Kundri. The Kundri on the Banda side is a form of Jurar Bagheli and has been described under that head (Vol VI, pp 152 ff). That on the Hamirpur side of the stream is also a mixed language, but is mostly Bundeli and is described on p 527.

South east of Hamirpur, *se* in the north east of the Bundelkhand Agency of Central India and the neighbouring portions of the Baghelkhand Agency, the true Banaphari is spoken. It also is a mixed dialect, but here, although containing many peculiarities which are distinctively those of Eastern Hindi, it is in the main Bundeli.

Finally, so far as these mixtures with Eastern Hindi are concerned, we have seen that Tihari (which we have classed as a form of Bagheli) runs along the south bank of the Jamna in the Hamirpur district. At the border of the district immediately to the north west of Hamirpur, *se* Jalaun, it stops, but here we find, in Jalaun, a small tract in which Tihari is fading off into the general Bundeli of that district. This form of speech is called Nibhatta (p 529). It is based on Bundeli, but has many of the peculiarities of Eastern Hindi. Elsewhere in Jalaun the language is good Bundeli.

On the north-west, Bundeli shades off into Braj Bhakha through what is known as Bhadauri (p 531), which is spoken along the river Chambal in the districts of Agra, Mainpuri and Etawah, and also over nearly the whole of the home districts of the Gwalior State.

The following are the estimated numbers of people who speak these mixed dialects —

Name of Dialect	Where spoken	Number of speakers	
Banaphari	Bundelkhand	245 400	335 400
	Baghelkhand	90 000	
Kundri	Hamirpur		11 000
Nibhatta	Jalaun		10 200
Bhadauri	Gwalior	1 000 000	1 318 000
	Agra	250 000	
	Mainpuri	8 000	
	Etawah	55 000	
	TOTAL		1 679 600

It must be remembered that, besides these, 5,000 speakers of Banāpharī in Hamirpur, and a few speakers of Kuṇḍrī in Banda have been classed under Baghēli.

Of these dialects Banāpharī is by far the most important on account of its possessing a literature. Bhadaurī, on account of the number of its speakers, comes next.

---

## BANĀPHARĪ

Banapharī is the form of Bundelī spoken by members of the Banapharī tribe of Rajputs and in the country inhabited by them. This tract consists mainly of the north-centre and east of the Bundelkhand Agency of Central India i.e. the Chandla Pargana of the State of Orchhā, the Lāu Pargana of Chhatarpūr, the Dhāmpur Pargana of Panna, the Jaguās of Naigawan, Rebrū, Gaurihar and Berī and the States of Ajugarh and Baonī. It also extends into the south east corner of the District of Hamirpur and (to the east) into the western parts of the Nagode and Maihar States of the Bighelkhand Agency. Although a mixed dialect Banapharī is one of the most important forms of Bundelī as in it are preserved the many heroic songs regarding the famous heroes Alha and Ūdal which together form a huge cycle of epic poetry. This feature of the dialect will be illustrated at length in the following pages.

The number of speakers of Banapharī is estimated as follows —

Bundelkhand Agency	245 400
Hamirpur	5 000
Bighelkhand Agency	90 000
	TOTAL
	340 400

Leech in his account of the language quoted in the list of authorities of Bundelī remarks that Banapharī differs from Standard Bundelī in having a larger mixture of Urdu. He probably means by this that its vocabulary contains more Arabic and Persian words than are usually found in dialects of this part of India and in this he is perfectly right. A perusal of the specimens especially of those belonging to the Alha Ūdal cycle will show that quite a large number of these foreign words have been adopted. Indeed such complete citizenship have some of them obtained that they are even treated as verbal roots and conjugated as if they were genuine Indian words. This method of dealing with foreign words is very rare in all Indian languages. Such borrowed terms are generally employed without any change of form, and if used as verbs it must be done by means of a periphrasis. Yet here we have words like *nayarat* a present participle meaning 'looking at' which in Hindi would be *nayā lā ta* from the Arabic *na-ara*, and *tayawajai* he intends from the Arabic *tajawaj*. Leech further describes Banapharī as a kind of slurred and slovenly Urdu. This account cannot be called accurate for the foreign element found in its grammar is Bighelī not Urdu. Banapharī is a mixture of Bundelī and Bighelī in proportions varying according to locality and to the personality or caste of the speakers. In the version of the Parable received from Hamirpur the Bighelī influence predominates and I have given it in the volume dealing with Eastern Hindi (Vol VI, pp 155 and ff). Further south in Bundelkhand proper, the Bundelī element certainly predominates everywhere, as will be evident from the specimens received from the State of Orchhā. These are (1) the first few sentences of the Parable of the Prodigal Son, and (2) a folk tale (both prepared by Rai Sahib Kashi Pershad of Orchhā). After these I give with a special introduction two more specimens from Eastern Hamirpur. These are parts of the cycle of poems about Alha and Ūdal. It will be seen that the version of the Parable agrees with

Standard Bundeli in nearly all particulars but that the other three specimens show numerous examples of the influence of Eastern Hindi.

The following account of the main peculiarities of Binaphari is based on the specimens and on Mr Vincent Smith's notes.

**PRONUNCIATION**—This closely follows ordinary Bundeli. The diphthongs *ai* and *au* are commonly used for *e* and *o* respectively. Thus *sai* instead of *sei*, from *Tar* more common is the change of *o* to *ie* and of *e* to *ya*. This is quite optional so much so that we often find the same word spelt in both ways. Thus we have *yas* for *er* a support, both *lliel* and *lliyel* a field, *ler* and *lyas*, of *qler* and *qliyer*, a lion.

As regards consonants *n* often becomes *l*, thus, *jalam* for *janam* birth, *jalar* for *janani* a mother. *l*, on the other hand often becomes *n*, as in *tal was* or *tal wa* a sword. The letter *pl* regularly becomes *p* in the word *banipai*. We often find the letter *r* where we should not expect it, thus *sar min* for *sammim* respect, *sar'iel*, for *samich* entire, and *asar u* for *le laru*, countless.

A long vowel is regularly shortened in the antepenultimate thus the root *am* heed makes its first person singular future *samilaā* and *lliel* sport, makes its respectful imperative *lliyai*. We occasionally meet short *e* and short *o*, in words like *elone* (but *mo* *le* even *l*) and *jeh* whom.

**DECLENSION**—Many feminine nouns end in the termination *ai* (corresponding to Hindostani *ī*) which is not changed in the oblique case. Thus *el jularai* one salute, *el nai* hunting, *khabarai*, news, used both as a singular and as a plural, *salamaī* respects used as a plural in III, 78. Strong Taddhita nouns usually end in *o* as in Bundeli but sometimes the Eastern Hindi form in *a* is employed. These nouns form their oblique bases in *e*. Thus *ghora*, or *ghora* a horse, oblique form *ghore*. Sometimes we have as in *llaiā* a bit (IV, 1) the oblique form ending in *a* which is probably an instance of borrowing from Rajasthani, similarly *chela nai lalus* the disciple and

A very common oblique form both in the singular and in the plural ends in *an* or *en*. Thus, *lhelan mi* in the field (III, 77, cf 78 and IV 193), *elalan lai* to the palace square, *alū saudaqan mai ghore-lai* *gharan ka bechaī jāe* I am a merchant of horses, I am going to sell the horses (IV, 122).

The use of the case of the Agent is rather capricious as the termination *ne* or *nai* is often omitted. The case is used before all forms of the past tenses of transitive verbs, whether the simple past participle is used as in Western Hindi, or whether a conjugated form of the tense is used, as in Eastern Hindi. Hence, even in the latter case the verb agrees in gender with the object. Thus we have *bēni nai lāg tant dai*, the shopman weighed out the ration, *ya bal brahman suni*, the Brahman heard this thing, *baba puchhes*, the recluse asked, *chela nai lalus*, the disciple said, *na siliyū* (fem) *barai ai sāg*, I have not learnt the winding off of arrows (IV, 183). In the last example, *siliyū* is in the feminine to agree with *barai ai*. The masculine would be *siliyū*.

The following are the usual forms which the case terminations take —

Agent *ne, nai*

Accusative Dative, *khā* (not *lho*), *kā, la, lai, lai*

Dative, *lane, khetu, laje*, for





	SING.		PLUR.	
	Masc.	Fem.	Masc.	Fem.
1	kaṭṭy or ṭṭy.	kaṭṭī or ṭṭī.	kaṭṭan or ṭṭan.	kaṭṭin or ṭṭin.
2	kaṭṭy or ṭṭy.	kaṭṭ or ṭṭ.	kaṭṭy or ṭṭ.	kaṭṭ or ṭṭ.
3	kaṭṭ or ṭṭ.	kaṭṭ or ṭṭ.	kaṭṭ or ṭṭ.	kaṭṭ or ṭṭ.

Or else,—

	SING. (com. gen.)	PLUR. (com. gen.)
1	rahaṅ.	rahaṅ, rahaṅ.
2	rahaṅ.	rahaṅ.
3	rahaṅ.	rahaṅ.

The Negative Verb Substantive, 'I am not,' is thus conjugated :—

	SING.	PLUR.
1	niyāhā.	niyāhan.
2	niyāhā.	niyāhā.
3	nihā.	nihā.

The Active Verb is thus conjugated in its principal parts :—

Present Conjunctive, (If) I strike, etc.—

	SING.	PLUR.
1	māraṅ.	māraṅ.
2	māras.	māras.
3	māraṅ.	māraṅ.

As usual this is often employed in the sense of the Simple Present. As examples of the tense we may quote *mānas*, if you do not heed (IV, 29); *baṭas*, thou speakest (IV, 42); *maṅas*, (what) thou mayest ask for (IV, 101); *jās*, thou art going (IV, 110); *kaṭṭy*, they eat (III, 11).

The following are examples of the Imperative :—*Mār*, strike thou; *mārā*, strike; *pukārā*, summon; *kāṭau*, cut; *karāyas*, cause thou to make; *khilīyāṅ*, be good enough to play.

**Future**—I shall strike, etc This has two forms, viz—1 *Maī ab*, used for all genders, numbers, and persons, as in old Eastern Hindi,—2

	Sng		Plur	
	Masc	Fem	Masc	Fem
1	maīhaū	mar'īaū	mar'bhē	mar'ihē or mar'īe
2	maīhas	mar'īas	mar'ihē	mar'ihās mar'īas or mar'haū
3	maī		mar'īaī	or maī'haī

Note that when the first syllable is long and falls in the antepenultimate, it is shortened. So we have *maīhaū*, I will heed, in IV, 133. *Kaīhas* (IV, 133), thou wilt say, is slightly irregular as in Bundeli.

*Tenses formed from the Present Participle*

The **Present Participle** is *maīat* (com gen), or *maī'to* (masc), *maī'ti* (fem). From it are formed the usual tenses. Thus,—

**Present**.—*Maīat haū* (often written *maīathaū*), I am striking. Any other form of the Auxiliary may be used.

**Imperfect**.—*Maīat haūy*, I was striking. Any other form of the Auxiliary may be used. As an isolated form, I may quote *laīas maīat*, he was doing.

**Past Conditional**.—This may be formed in two ways. Either the present participle alone is used (exactly as in Hindostani), or else we have a tense conjugated on the model of Eastern Hindi. For the first form we have *mar'to* (masc), *maī'ti* (fem), (if) I, thou, he, or she had struck, *maī'te* (masc), *maī'ti* (fem), (if) we, you, or they had struck. For the second form we have the following—

	Sng		Plur	
	Masc	Fem	Masc	Fem
1	maī'tōj	mar'tiyē	mar'tijan	maī'tin
2	maī'tōy	mar'ti	mar'tiyē	mar'tiyē
3	maī'to	maī'ti	mar'te	maī'ti

*Tenses formed from the Past Participle*

The **Past Participle** is *maī* (com gen), or *maro* (masc), *maī* (fem). From it are formed the usual tenses. Thus—

**Past**.—Like the Past Conditional, this may be formed in two ways. Either the Past Participle alone is used (exactly as in Hindostani), or else we have a tense

conjugated on the model of Eastern Hindi. In both cases if the verb is a transitive one the construction is passive. The subject is put into the Agent case and the verb agrees in gender with the object. In the second conjugated form it agrees with the subject in person. Thus *mai nai mai o j* means I struck something masculine but *mai nai mai yũ* means I struck something feminine. The following is the ordinary method of conjugating the past tense of a transitive verb. The conjugation of an intransitive verb differs in the third person.

	Sng		Pl	
	Ma	Fm	Ma	Fm
1	<i>mai o j</i>	<i>mai jũ</i>	<i>mai ja</i>	<i>mai</i>
2	<i>mai ðy</i>	<i>mai r</i>	<i>mai jo</i>	<i>mai ju</i>
3	<i>mai ðe</i>	<i>mai s</i>	<i>mai ð</i>	<i>ðot g ven</i>

These may be taken as the standard forms but other forms for the third person singular are met. These are *maias i i is* and *u is*.

In the case of an intransitive verb the third person singular as noted above is not used. Only the past participle alone is employed. Thus *bañi* or *bañi o* he sat down, *bañi* or *bañi e* she sat down, *bañi* or *bañi e* they (masc.) sat down, *bañi* or *bañi ð* they (fem.) sat down.

**Perfect** — *mai lai* or *mai o lai* I have struck. Any other form of the Auxiliary can be used.

**Pluperfect** — *mai hañy* or *mai o lai ðy* I had struck. Any other form of the Auxiliary can be used. In both tenses the construction is that of ordinary Hindostani.

The **Infinitive** is *maian*, *maai*, *maab* or *mai bo*. *Maai* is feminine in gender when used as a verbal noun. The others are masculine. The oblique form of the first three is the same as the nominative. That of *mai bo* is *mai be*.

### Irregular Verbs —

( The following irregular past participles have been noted —

Infinitive	First Participle
<i>ai b</i> <i>aiwab</i> or <i>ai bo</i> to come	<i>aiwo</i> fem <i>ai</i>
<i>gai b</i> to go	<i>gawo</i> <i>ga</i> or <i>gau</i> fem <i>gai</i> or <i>ga</i>
<i>ðeb</i> to give	<i>ðawo</i> <i>ðau</i> <i>ðai n</i> or <i>ðai n</i> fem of <i>ðawo</i> or <i>ðai ði</i>
	From <i>ðai l</i> we have <i>ðai n</i> o fem <i>ðai n</i>
<i>lei b</i> to take	The same as for <i>ðeb</i> substituting <i>l</i> for <i>ð</i>
<i>lai ab</i> to do	<i>lai</i> <i>lai o</i> or <i>lai n</i> <i>lai ho</i>

The verbs *āub*, and *jāib*, are quite irregular in the past tense. That of *āub* is conjugated as follows :—

	Sing		Plur.	
	Masc.	Fem.	Masc.	Fem.
1	<i>āucāi.</i>	<i>āyū.</i>	<i>āyan.</i>	<i>āin.</i>
2	<i>āucāi.</i>	<i>āyī.</i>	<i>āyō.</i>	<i>āyū.</i>
3	<i>āucō.</i>	<i>āi.</i>	<i>āyē.</i>	<i>āī.</i>

Any other form of the past participle may be used for the third person. The past tense of *jāib* is similar. Thus, *gacāi*, I went, and so on.

The future of *āub* is *āihāñ*, I shall come; *āibō*, etc., we shall come; *āi*, he shall come. Similarly, *jāihāñ*, I shall go.

[ No 16 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BUNDELI (BANAPHARI) DIALECT

(STATE CHARKHARI)

## SPECIMEN I.

*(Raj Sahib Kashi Peshad)*

काह्ल-कौ दुइ लरका हतै । लहुरे लरका अपनै वाप सै कहो कै  
 वाप मोर होसा वाँट द्या । और वह-नै सब द्वारा वाँट द्यो । और वह नै  
 सब थोरे दिनन-मै इकाडा कर लयो और बहुत दूरी देस खाँ चलो गयो और  
 वहाँ आपन सब द्वारा वाहीयाद-मै वहाइ द्यो ॥

## TRANSLITERATION AND TRANSLATION.

Kahu l u	dui	lar <sup>ka</sup>	hatu	Lahure	lar <sup>ka</sup>	ip'nai		
<i>A certain one to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>(By) the younger</i>	<i>son</i>	<i>his own</i>		
bap su	kaho	hai	'bap	mor	hisa	bat	dyā	Aur
<i>father to</i>	<i>it was said</i>	<i>that,</i>	<i>father</i>	<i>my</i>	<i>share</i>	<i>having divided</i>	<i>give</i>	<i>And</i>
wah nai	sab	dyara	bat	dro	Aur	wah nai	ab	
<i>him by</i>	<i>all</i>	<i>property</i>	<i>having divided</i>	<i>was given</i>	<i>And</i>	<i>him by</i>	<i>everything</i>	
thore	aman mai	ikattha	lu lao	au	bahut	dui	des khā	chalo
<i>a few</i>	<i>days in</i>	<i>collected</i>	<i>was made</i>	<i>and</i>	<i>very</i>	<i>far</i>	<i>country to</i>	<i>he went</i>
guro	ru	wah <sup>ni</sup>	apru	sab	dyā	wahiyad mai	brhai dro	
<i>away</i>	<i>and there</i>	<i>his own</i>	<i>all</i>	<i>property</i>	<i>absurdities in</i>	<i>was caused to flow</i>	<i>away</i>	

[No 17.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉL (BANAPHARI) DIALECT

(STATI, CHARKHARI)

## SPECIMEN II

*(Rai Sahib Kashi Pershad)*

एक ब्राह्मन वा एक ब्राह्मनी रहै । दोऊ मिहरिया मुंसवा आँइ । कुछ दिन वीतै धुवक परो । तव ब्राह्मन आपन मिहरिया छोड़ दखिन भाग गा । और एक साहकार-कै चाकर रहो । पाँच सौ रुपैया कमाइस । जब दो वरसै हो चुकी तव ब्राह्मनी-की खबर आई । और साहकार-सै विदा माँग-कर आपन घर-कौ रेंगो । जब कुछ दूर घर रह-गा तव मन-मै सोधिस कै ब्राह्मनी करजदार हुइ गई हूँहै सो मै काज बडे आदमी-के इहाँ रुपैया धर देंव । गाँउ-मै एक वॉनी रहै । तिया-सन कहस कै भाई मोर रुपैया धरोहर धर राख । इतनै बीच-मै एक वैरागी-का चेला लाग लैन आयो । वॉनी-नै जल्दी-मै चेला-कौ लाग तौल दई और चेला लाग लै-गा । वावा पृक्षिस आज लाग सिवाइ काहे है । चेला-नै कहस कै एक गहगीर वॉनी-के इहाँ पाँच सौ रुपैया-की धरोहर-की बात-चीत करै रहै । सो मो-खाँ लाग जल्दी-मै तौल दिहस-हे । वावा मन-मै सोधो कै वा राहगीर-कौ कौनउ जुगत-सै जुलाव । सो अधकारी कानक वा घी ऐचस वा चेला-सै कहिस कै या जिंस फेराव और वॉनी-सै कहव कै हमार वावा काह-का हराम नहीं खात आँइ । चेला गा और जिंस फेर दिहस । या बात जब वा ब्राह्मन सुनी तव कहिस कै या वावा ईमानदार है । यह-की इहाँ रुपैया मै धरव । ब्राह्मन वावा टिंग गा वा कहस कै महाराज मोर रुपैया धर राखी । वावा-ने रुपैया लै-कर एक कोठा-मै ब्राह्मन-के साहनै गाड़ दिहस और ब्राह्मन आपन घर चलो गा । अपनी ब्राह्मनी सै पृक्षिस कि काह-की करजदार तौ नाही हा । ब्राह्मनी कहस कि नियाहँ । तव कुछ दिन वीतै ब्राह्मन आपन रुपैया लैन वावा टिंग गा । वावा कहिस हमार टिंग कव धर गा । ब्राह्मन मन-माँ गिल्याँट मानी और एक जिमीदार-सै आपन सब हाल जा कहिस । जिमीदार

कहस के हमार जोर निहॉइ । तुम फलाने मौजा-की वीवी-की सुनाव । ब्राह्मन वीवी-के गा और आपन हाल कहस । वीवी कहो के मै फलाने दिन वावा-के ढिंग जाव सो तुहीं आइ-जाइस । वीवी सब आपन जमों लै-कर वावा ढिंग गई और कहिस के मोर मियाँ साहव मदारन गे ते सो नहीं आये आँइ । मै उन-के टूड़े-ख जात-हौँ । मोर धरोहर धर राखी । इतने वीच-मै ब्राह्मन आइ-गा वा कहस के वावा मोर रुपैया दै राख । वावा-ने रुपैया उखार-कर-के दे दीन । या सीच-कर-के के जो मै या-सै भगइहौँ तो वीवी आपन रुपैया ना धरहै । वीवी देखिस के ब्राह्मन आपन रुपैया पाइ-गा । तव वावा-सै कहिस के मोर भाई कहत आवा-है के मियाँ साहव मदारन-सै आइ-गे सो अब मै धरोहर ना धरहौँ । और फिर वीवी हसन लग वा ब्राह्मन हसन लग और वावज हसै लग ॥

॥ कहावत ॥

वीवी हसी मियाँ घर आये । हसे सुसाफर गठरी पाये ॥  
तुम का हसे मियाँ भीखे । एक तमासा थे भी सीखे ॥

[No 17]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDELI (BANAPHARI) DIALECT

(SITET, CHARKHARI)

## SPECIMEN II.

## TRANSLITERATION AND TRANSLATION

Ek	brahman	wa	ek	brahman	ni	Don	mihari	ni	mūs'wa
One	brahman	and	one	brahman's	wife	was	both	wife	husband
āi	kuchh	din	biti	dhubak	pari	Tab	brahman		
are	(ie was)	Some	days	passed	famine	fell	Then	the	brahman
apni	muhariya	chhoti	dar	hin	bhag	ga	Aur	ek	shul ar
his	own	wife	leaving	south	in	a	ray	And	one
rah	Pich	sa	rupai	ni	l	man	ni	do	bai
remained	Two	hundred	rupees	he	carried	When	two	years	
ho	chuki	tab	brahman	ni	ki	l	brah	ni	ai
had	passed	then	the	brahman's	wife	of	remembrance	came	And
sa	bidā	māg	hai	apni	ghari	ni	raigo	tab	l
from	leave	begged	having	his	own	house	to	he	started
du	ghar	rah	gi	tab	man	ni	adhus	l	ni
distance	house	remained	then	mind	in	he	thought	that,	brahman's
l	rahi	du	hai	grā	huhā	so	man	ni	hai
indebted	become	will	be	therefore	I	some	great	man	of
dhu	dāi	Gā	man	ek	hīn	ni	rahi	Ti	ni
deposit	may	The	village	in	one	shopman	was	him	to
'bhar	mor	rupai	ni	dhar	ra	ni	h'	It	was
brother,	my	rupees	deposit	leap'	The	meantime	in	one	
buragi	ka	chela	lag	lun	yo	Bīn	ni	rahi	mai
religious	mendicant's	disciple	intends	to	take	come	The	shopman	haste
chela	l	ni	rahi	ni	aur	chela	ni	lag	l
disciple	to	intends	weighed	out,	and	the	disciple	intends	took
Baba	puchhis	'	ni	lag	sa	mai	kahi	hai	ni
The	recluse	asked,	'today	intends	much	why	is	ni	ni
ka	rahi	hai	'ek	ni	hai	ni	hīn	ni	ni
it	was	said	by	him	that,	'one	way	finds	the
rupai	ni	ka	dhar	ra	ni	ki	bat	chit	l
rupees	of	deposit	of	conversation	doing	was,	therefore	me	to



jaldī māi taul dīhas hāi Baba mān māi sodho kāi wā iah gir kau  
*haste in weighed has The-recluse mind in thought that that way fare to*  
 launāi jugat vāi bulav So adh<sup>h</sup> kāi kanak wā ghī  
*some means by call So superfluous wheat flour and clarified butter*  
 aichas wā chela sai kahiś hāi, yā jūns pheraw, aur  
*he devote for th and disciple to he said that, 'this stuff return, and*  
 bānī sūi khab hāi, "hamāi baba kahu kā haram  
*the shopman to you will say that, "my recluse anybody of all gotten (things)*  
 nahī khat āi" Chela gā aur jūns pher dīhas Yā bat  
*not eats" The disciple went and the stuff returned This thing*  
 jab wā bīahmān sunī tab kahiś hāi 'yā baba imandar  
*when by that brahman was heard then he said that, 'this recluse honest*  
 hāi Yāh kē ibā rūpāiyā māi dhīrab' Brahman baba  
*is This one of near money I shall deposit' The brahman the recluse*  
 dhūng gā, wā kahas hāi, 'Maharāj, mor rūpāiyā dhar rakhau  
*near went, and said that, 'Sir, my rupees keep in deposit'*  
 Baba nāi rūpāiyā lai kar ek kothā māi brahman kē samh<sup>n</sup> nāi  
*The recluse by money taken having one room in brahman of before*  
 gar dīhas, aui brahman apan ghar chalo gā Ap<sup>n</sup>  
*was buried by him, and the brahman his own house went away His own*  
 brah<sup>m</sup> mānī sai puchhiś hāi, 'kahu kī karaj dar tau nahī  
*brahman's wife from he asked that, 'any body of debtor indeed not*  
 hā?' Brahmanī kahiś 'nīyāhū' Tab kuchh dīn bitāi  
*thou art?' The brahman's wife said, 'I am not' Then some days passed*  
 brah<sup>m</sup> mān apan rūpāiyā laun baba dhūng gā Baba  
*the brahman his own money to take the recluse near went The recluse*  
 kahiś hamāi dhūng kab dhāi gā? Bīahmān mān mī gūvād  
*said 'me of near when did you keep?' (By) the brahman mind in shame*  
 mānī aur ek jūmūdāi sai apan s<sup>r</sup> b hal jā kahiś  
*was felt and one landholder to his own all account going said*  
 Jūmūdār kahiś hāi 'hamār jor nīhāi Tum phalanāi  
*The landholder said that 'my power is not You such and such*  
 māyājā kī bibī kī sunāv Bīahmān bibī kī gā aur  
*a village of dancing girl to relate' The brahman the dancing girl to went and*  
 apan hal kahiś Bībī kaho hāi māi  
*his own account said (By) the dancing girl it was said that, 'I*  
 phalanāi dīn baba kē dhūng jab so tuhī ai jūns'  
*such and such a day the recluse of near will go therefore you also come'*  
 Bībī sab apan jānā lai kar baba dhūng gāi  
*\* The dancing girl all her own substance taking the recluse near went*

aur kahis I ʀi moi miyã sahib Madariñ ge te so nahĩ ayũ ãĩ  
*and said that my master Madarian gone was but not returned is*  
 Mai un ke dhurai kbã jat haũ Moi dhariohar dhari jal ho It'nao bich mru  
*I am to look for am going My deposit I keep The mean time in*  
 brahman ai ga wa I rhus kai baba moi rupaiya dai rakh  
*the brahman arrived and said that father my money give up*  
 Biba nai rupaiya ukhar kar kari ðe din Ya soch kai kai kari  
*The recluse by money taking out was given up This thinking that*  
 jo mru ja sai jhaga'haũ tau bibi apan rupaiya na  
*if I this one with shall quarrel then the dancing girl her own money not*  
 dhar'hai Bibi dekhis kai brahman apan rupaiya  
*will deposit The dancing girl saw that the brahman his own money*  
 pu ga tab baba sai kahis kari mor bhari I ahri awa hai  
*got then the recluse to she said that my bottle saying come is*  
 kari miyã sahib Madarian sai ai ge So ab mru dhariohar  
*that the master Madarian from arrived Therefore now I deposit*  
 na dhari'hai Aur phir bibi harsan hrg wa brahman  
*not will place And again the dancing girl to laugh began and brahman*  
 hasan lag au baba u hasai hrg  
*to laugh began and the recluse also to laugh began*

Kahavat —

(Hence the) saying —

Bibi hasi miyã ghara ayũ, haso musapharra gathari  
*The dancer laughed her master home came laughed the traveller pursue*

payo  
 the got

Tuma ha hasi miyã bhukhe ? Eka tamara jo bhi sikhe  
*You only laughed master mendicant ? A took this one also learnt*

FREE TRANSLATION OF THE FOREGOING.

Once upon a time there were a Brahman and his wife. A famine occurred so the Brahman deserted his wife and ran away to the Deccan where he took service with a banter and earned five hundred rupees. When two years had passed he remembered his wife and taking leave of the banker set out for his home. While he was on the way it struck him that his wife would probably be in debt so he decided to deposit his savings with some well to do person to protect them from her creditors. He accordingly went to a shopkeeper in his village and asked him to take the money on deposit.

While he was speaking to him the disciple of a certain mendicant devotee came up to beg from the shopman and the latter being busy with the Brahman weighed out the alms in a hurry. The disciple brought what he had got to his master the recluse who



## THE SONGS OF ĀLHĀ AND ŪDAL

I do not suppose that any epic poem is at the present day so popular as that of Ālhā and Ūdal which is sung by itinerant but is all over northern India. The entire cycle has never been collected but portions of it and even translations of portions have often been published. The earliest version of the epic with which we are acquainted is contained in the *Maloba Kīandī* of the Pīthūraj Rāsu attributed to Chand Bardai (c. 1190 A.D.). Chand Bardai was the court bard of Pīthūraj Chauhan King of Delhi. The *Maloba Kīandī* deals mainly with the war between that monarch and Primal the Chandel of Mahoba and according to another and more probable tradition was the work of Jagnāik the bard of Parmal. A translation of a part of it will be found in Todd's *Rajastan* 1 614 and ff. There are two or three native editions of the modern cycle none of which is complete. Portions of one of them were translated by Mr. Waterfield into vigorous English ballad metre and appeared in vols. 101, 102 and 103 of the *Calcutta Review* under the title of the *Nine Lakh Chūn* or the *Wāto* feud. A full account of the contents of these editions from the pen of the present writer will be found in vol. xiv of the *Indian Antiquary*, pp. 205 and ff. An edition of the text and a translation of the chapter relating to Ālhā's marriage is current in Bihar also by the present writer will be found on pp. 209 and ff. of the same volume.

Some years ago Mr. Vincent Smith was kind enough to present me with a collection of notes on the Bundeli dialect of Hamampur which he had made when he was employed in the settlement of that district. These contained the following two extracts from the cycle which are given just as they were taken down under his supervision from the lips of rustic singers. Both are fragments but they are valuable not only as specimens of the Banaphari sub-dialect of Bundeli but also as being genuine specimens of a class of poetry which is very popular over a large part of our Indian possessions. In Hamampur the whole series of songs dealing with Ālhā and Ūdal is known as the *Sama* or *Alla*. Separate fragments which are recited at one time are called *Pānāra Sama* or *Mar*.

The text given below is that of Mr. Vincent Smith unaltered. The translation is also based on a rough version prepared by him to accompany the texts. I am responsible for the notes.

It is unnecessary to give here a full account of the contents of the Ālhā cycle. Those interested in the subject will find what they require (so far as is known) in the article in the *Indian Antiquary* quoted above. I propose to give here so much of the legend as is necessary for understanding the specimens now printed. It is to be understood that what is narrated is legend (and not the only legend—they are often contradictory) and not history. The main characters are historical but their adventures as here recorded are not.

The three royal personages dealt with are—(1) Pīthūraj or Pīthūra the Chauhan King of Delhi, (2) Jaichand the Rathor King of Kanauj and (3) Primal or Parimā the Chandel King of Mahoba in Bundelland. The two first were cousins

Once for all I warn the reader that I do not transcribe these folk-epics in the cycle verbatim to accuracy. I only give the popular spelling. For instance Parmal should properly be Primal.

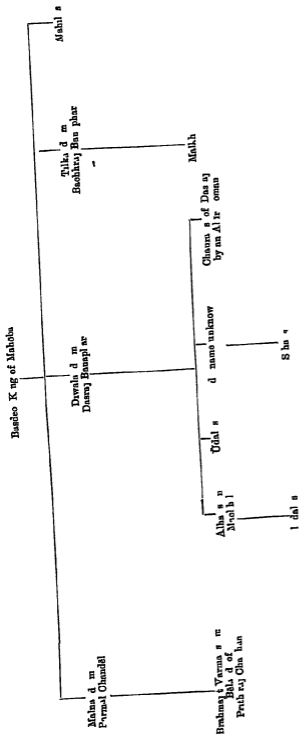
Both were grand nephews of Anang Pal Tomar of Delhi and, when he died Prithviraj although the younger was proclaimed King to the exclusion of Jaichand. The result was a lifelong enmity between the two princes which eventually facilitated the conquering of India by the Tartar hordes of Central Asia. Prithviraj and his bard Chand were killed in battle fighting against the Muhammadans in the year 1193 A.D. Kanauj was overwhelmed and Jaichand slain in the following year by Shihabuddin the 'Meteor of the Faith,' and his son fled to Marwar where he established the principality now known as Jodhpur. Parmal reigned from about 1160 to 1202 A.D. He was defeated and expelled from Mahoba by Prithviraj in the year 1182. Here legend departs from history. According to the former Parmal was so crushed with this defeat that he abandoned his kingdom and fled to Gaya where he ultimately died being the last of the Chandel Kings of Mahoba. As a matter of history twenty years later we still find him fighting bravely against the Muslim Kutbuddin at Kanhjar. He was not the last of his race but had several obscure successors on the throne.

The historical Parmal was probably the son of his predecessor Madan Varma Chandel but the legendary account is quite different. It runs as follows —

Parmal conquered the whole of India. The first city he conquered was Mahoba in Bundelkhand of which Basdeo Parihar was the prince. Basdeo had one son Mahil and three daughters Malna (also called Padma), Diwala and Tilka. Parmal married Malna and treated Mahil with consideration but the latter never forgave his father's conqueror and was the cause of his ultimate downfall. He is throughout the villain of the cycle.

Parmal according to Chandel custom had two faithful attendants belonging to the Banaphai tribe of Rajputs. They were named Dasraj and Bachhraj. To Dasraj he gave his sister in law Diwala in marriage and to Bachhraj Tilka. By these marriages Dasraj had two sons Alha and (much younger) Udal and Bachhraj had one Malika. Dasraj had another son by an Alha woman who was named Chauri or Chauri<sup>1</sup>. On his birth he was exposed in the river and was picked up and taken to Prithviraj Chauhan of Delhi who adopted him as a son and when he grew up appointed him to a command in his army. We thus find him in the final catastrophe fighting against his half brothers Alha and Udal. Dasraj also had a daughter who bore a son called Siha.

Finally Parmal had a son by Malna named Brahmput Varma. Much against his father's will he married Bela the daughter of Prithviraj but was killed while yet a boy on the fatal field of Ura. He never brought his bride home and in the specimens now given we find Bela still in her father's house but like a true Rajput wife a strong partisan on her husband's side of the quarrel. We thus get the following legendary genealogical table —



The other prominent figures in the poem (besides Prithviraj and Jaichand) are —

जगन्नाथ	brother of Parmal		
Lakhn	nephew of Juchand		
Raypr	elder son of Jaichand		
Gulahr	younger son of Juchand		
Rajbhān	Raja of Kunt	a fief of Kanauj under Jaichand	
मियान	Talhan of Benares	(see below)	
Ali Alāwar	} Sons of Talhan		
Kale Khan			
Jari Beg			
Sultan			
Brahmali			
Harsing Deo	} Chiefs of Ganjū	Conquered by Alha but subsequently his allies	
Busing Deo			
Puran Deo			
Matawar	Ahīr	in the service of Brahmraj	
Dūya	Udal's	henchman He was groom of the horse Bendula	
Rampati	of Gwalior	one of Prithviraj's commanders	
Rajpr	another	son of Parmal	
Alkhr	another	son of Bachhraj	
Karhiya	the name of Alha's	horse	
Bendula	or Bendulya	Udal's horse	
Singhūn	Miyān	Talhan's horse	
Manorath	Jaichand's	horse	

Of the above Miyān (or Mīnā) Talhan is the most important figure. He was a Muslim of Benares who took service under Parmal. He and Dīraj (Alha and Udal's father) were intimate friends and had exchanged turbans. After the latter's death he attached himself to Alha and Udal and followed their fortunes to Kanauj. Alha looked upon him as his father and he appears throughout as the Nestor of the story. He was killed in the final struggle at Ura and was buried at Mirhūr where his tomb near the Kunt Sagar is still shown. He rode a horse called the lioness (Singhūn) and had nine sons and eighteen grandsons.

Parmal gave Alha the district of Kāhraj to the south east of Mahōr (in the present district of Banda) as his fief. To Mallhā he gave the fief of Sūr.<sup>1</sup> We pass over the many and glorious exploits of Alha, Udal and Mallhā in their early years and hasten to the final catastrophe. Mallhā Parmal's brother-in-law and evil counsellor saw that there was no hope of compassing the latter's ruin so long as he was protected by these valiant champions. He persuaded Parmal to demand from Alha his famous mare, Karhiya and on the request being refused so far to forget their services as to expel the brothers ignominiously from his territories. With their mother and families and accompanied by Talhan of Benares they repaired to Kanauj where Jaichand received them

<sup>1</sup> See also in the present Gwalior State on the river Patang not far from Amalān. See Gwalior Gazetteer (1906) Vol. I p. 191.

but being himself in dread of Alha despatched him on an expedition against the rebellious chiefs of Ganjan (traditionally identified with Guyarat) who had hitherto successfully defied all the forces sent against them. Accompanied by Lalhan the nephew of Jaichand Alha and Udal successfully accomplished their task and were received into great favour. Alha having the fief of Raykot (near Kanauj) assigned to him.

In the meantime a quarrel had arisen between Prithviraj Chauhan of Delhi and Parmal regarding some troops of the former who had been cut up while passing through the latter's territory. Mahil diligently fanned the flame and persuaded Prithviraj to bide his time for vengeance. After the lapse of eight years Mahil continued in his capacity as minister to send Parmal's army to the south and then sent word to Prithviraj that the way was now open to Mahoba. Prithviraj at once advanced and attacked Sisa while Malkha was governor. The latter sent pressing appeals for help to Parmal who under the tactious persuasion of Mahil replied that it was Mahil's business to drive out Prithviraj. Deeply hurt at this supercilious reply Mahil nevertheless made a brave resistance but was in the end overwhelmed by superior numbers and himself met a glorious death in the midst of his foes.

Parmal now seriously alarmed for the safety of his kingdom called a council and on the advice of Mahil his queen demanded a truce from his adversary on the plea of the absence of his champions Alha and Udal. Prithviraj with Rajput chivalry granted the request on condition that at the end of a year during which each party was to prepare for the final battle it should be fought on open ground which should give no advantage to either party and the vast plain round Ujain (in the present district of Jaisalmer) was fixed upon as the deciding scene of the contest.

Parmal then despatched his baid Jagnak to Kanauj to recruit Alha and Udal. On the way Jagnak halted at Kurhat on the bank of the Jamna where the local Raja Raybhan hospitably entertained him but in the morning refused to return to his guest the splendid armour with which his horse was decked. Jagnak accordingly went on to Kanauj vowing vengeance against Raybhan.

He was cordially received by Alha who however refused to assist Parmal till his mother Diwala pressed upon him his duty as a Rajput. Let us fly to Mahoba exclaimed Diwala. But Alha was silent while Udal said aloud: May evil spirits seize Mahoba. Can we forget the day when in distress he drove us forth. Return to Mahoba—let it stand or fall it is the same to me. Kanauj is henceforth my home.

Would that the Gods had made me braver said Diwala that I had never borne sons who thus abandon the paths of the Rajputs and refuse to succour their prince in danger! Her heart bursting with grief and her eyes raised to heaven she continued,

Was it for this O Universal Lord thou mad'st me feel a mother's pangs for these detroyers of Banaphar's fame? Unworthy offspring! the heart of the true Rajput dances with joy at the mere name of strife—but ye degenerate cannot be the sons of Dasaraj—some call must have stolen to my embrace and from such ye must be sprung. The young chiefs arose their faces withered in sadness. When we perish in defence of Mahoba and covered with wounds perform deeds that will leave a deathless name when our heads roll in the field—when we embrace the valiant in fight and tread in



the footsteps of the brave make resplendent the blood of both lines even in the presence of the heroes of the Chauhan then will our mother rejoice

At length roused to indignation Alha rushed impetuously to Jaichand and demanded leave to depart This was at first refused but ultimately granted after an angry scene and the king of Kanauj not only gave the required permission but sent a powerful army headed by his own sons Rappal and Gulalan and his nephew Lakhan with Alha to assist the Chandel against the Chauhan of Delhi

The army marched On the way they passed Kurhat where Jagnik demanded vengeance for his stolen horse and armour A battle ensued in which Rappal was defeated and compelled to restore his booty In admiration of the Banaphars valour he too joined the advancing host As the troops went on the worst omens appeared on all sides The countenance of Lakhan fell these portents filled his soul with dismay but Alha said though these omens bode death yet death to the valiant to the pure in faith is an object of desire not of sorrow The path of the Rajput is beset with difficulties rugged and filled with thorns but he regards it not so it but conducts to battle To carry joy to Parmal alone occupied their thoughts the steeds bounded over the plain like the swift footed deer

On the way in spite of the truce they were suddenly and unexpectedly attacked at a river crossing by the Chauhan army led by Chauri All but Lakhan fled He made a gallant stand with his handful of troops but was nearly overpowered Divala after vainly trying to stop Alha and Udai in their flight ordered her dooly to be set down and getting out desired Udai to enter it and give her his sword and shield for though she fled she disdained to fly Her reproaches as contained in Chand's verses form one of the most famous passages in the whole cycle They will be found in verses 98 and following of the first of the following extracts Stung by her reproaches Alha and Udai returned and repulsed Chauri

The brothers ere they reached Mahobli halted to put on the saffron robe the sign of no quarter to the Rajput warrior The intelligence of their approach filled the Chandel prince with joy who advanced to embrace his defenders and conduct them into the city while the queen Malva came to greet Divala who with the herald had paid homage and returned with the queen into the palace

On the arrival of the brothers in the citadel a council of war was held Parmal was a coward at first resolved to abandon Mahobli but urged by the Banaphars and their mother he at length consented to march his host towards Ura In the preliminary fights which lasted several days the boy Bahmajit Varma his son died gallantly fighting against superior numbers and Chauri hastened to convey the news to Delhi where the youthful hero wedded but yet unmarried bride Bela was still dwelling in the citadel of her father Puthuraj Overjoyed at the terrible blow with which his foe was smitten the Chauhan ordered his commander to complete the victory by carrying off from Mahoba Parmal's queen the lovely Padmavati or Malva and conveying her to the royal seraglio at Delhi but Chauri himself had a fair young wife and stayed to dally with her while he despatched his lieutenant Ramapala of Gwalior, to carry out his lord's behest The widowed Bela true to the fortunes of the house into which she had been

murder sent private word of this design to Udal who intercepted Ramapata at Kalpi and there after a fierce conflict slew him

At length the fatal day arrived and the camps of the two kings stood face to face on the plain of Ura. Parmal on seeing the enemy's preparations feared like the poltroon he was for his own safety. He determined to abandon his army and notwithstanding all Alha's and the other chiefs' entreaties to remain and animate his troops he not only refused to stay but insisted on Alha himself escorting him to Kalinjara. Before Alha could return to command his forces the battle had been fought and Parmal's troops had been annihilated. Alha's son Indal, Udal and the faithful Talhan had all been slain. Seeing this furious with rage Alha drew his magic sword to destroy Prithviraj's army but his arm was arrested by the goddess Devi Sarada<sup>1</sup> and at her entreaty he consented to sheathe his sword if Prithviraj would turn and fly seven paces. Prithviraj did so and satisfied by this concession to his invincibility Alha disappeared from mortal view and now dwells in that mysterious land of darkness the Kajri ban which is so famed in all the legends of the east. On the last day of each moon he visits Devi Sarada's temple on the hill at Mahyara and adorns her image with fresh flowers. He has repeatedly been seen but each time at a stern command to desist from following him no one has ever ventured to advance and he has disappeared.

After the defeat at Ura according to the legend Parmal fled to Gaya where he died.

So ends this tale of Rajput chivalry. If I have drawn sufficient attention to it to induce some resident in Bundelkhand to collect its scattered remnants from the only books in which it is preserved—the mouths of the brahmic reciters—I shall be amply satisfied. It is a noble story replete with incident and with characters well contrasted. It appeals far more closely to English sympathies than do the comparatively artificial epics of Sanskrit literature.

Of the following two extracts the first (marked Specimen III) is a fragment. It describes the summons of Alha and Udal from Kanauj to Mahoba, the march from Kanauj and the fight with the Chauhan forces on the way. It breaks off abruptly in the middle of the combat. The second (marked Specimen IV) commences in Delhi, where Chauria brings the news of the death of Brahmraj at Ura. It then describes Ramapata's mission to abduct Malwa and how he was defeated on the way by Udal who had been forewarned by Beli.

<sup>1</sup> Now worshipped at Mahyara of the Tols.

<sup>2</sup> But not according to the story. Most of the foregoing narrative is based on Tols with additions from the so-called memoirs of the Archæologist of Delhi.

[No 18 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (BANAPHARI) DIALECT

(DISTRICT HAMIRPUR)

## SPECIMEN III.

प्रश्न जयचंद का ।

कौ कुछ गिर गा जमुना मा      कौ दह मा कगार ।  
 मैं तो से पूछो लाखन राने      काहे मा उठै भनकार ॥

उत्तर लाखन का ।

ना कुछ गिर गा जमुना मा      ना दह मा गिरी कगार ।  
 सूर महीवे का आवत हे      जेह को लोहे उठै भनकार ॥

जयचंद ने कहा ।

जँधिया ड्वालैं औ धर काँपे      हिलैं वत्तीसौ दाँत । ५ ।  
 गरमै आय जाय जो महुवे का      वनउज टेइ मोग उजार ॥

लाखन ने कहा ।

ऐसी न कहिये महराजा      भूँठी ना मोही मुहाय ।  
 जैसे थापे हे चन्देलै      पहिले तोही थापे समान ॥

जयचंद की दरवार की तारीफ़ ।

गऊ कीस लौ जाजम पर गईँ      तकिया कीई डेठ हजार ।  
 पलथी से पलथी जहाँ अरभी ती      भालन भुँइँ हरियाय । १० ।  
 किररा माचो तो लोहे का      अरभी तो खेरो सार ।  
 कुरी निवारा जहाँ बैठे ते      रजपूत टिकौना लाग ॥  
 खाये अफ्रीमन के सनका ते      बिन मारे न वदलैं वात ।  
 देवी भगवती धरी पलथी पै      जैसे ह्वाटै कालिया नाग ॥

भाला का हरकारा जयचंद के पास गया ।

गिरो साँडिया जाय दरवार मा      राजा सुन वात हमार । १५ ।  
 सूर महीवे का आवत हे      राजा खबरदार हुइ जाँव ॥

जयचद के दरवार में आल्हा का पहुँचना ।

आवत देखी आल्हा का सभा उठी भरराय ।  
भई सलामें गन डीलन औ वडे भये सरमान ।  
दहिनी वाजू आल्हा का खाली कर दी तबू माँझ ॥

जयचद ने आल्हा से कहा ।

एक जुहारें तोरी सकरहियाँ एक तौ साँभी वार । २० ।  
कौन साँकरो तोही पर गौ जो तैं आवै दुपहरो माँझ ॥

आल्हा ने जयचद की जवाब दिया ।

एक जुहारें मोरी सकरैयाँ एक तौ साँभी वार ।  
आये मनौवा हँ महुवे से सो राजा तोह को करौ सलाम ॥

जयचद ने कहा ।

टूटी घुडा घर से तैं आवै घोडा तैं चलीय मताय ।  
जब में चाहौ तोही जूभें का सोरोय नगर महीब । २५ ।  
इस के राजा बोलन लागो आल्हा सुन बात हमार ।  
एक एक गोहँ के दुइ दुइ लैहौ घी के काटौँ चौगुने दाम ।  
दूध के मोलन पानी कटिहौँ आल्हा सुन बात हमार ।  
खाय मतानोय तैं गाँजर मा मोहरा मा दैहौ भुकाय ।  
मार निकारो तोही चदेले जे घर डोम के छीलन डार । ३० ।  
याद विसर गै तोही वा दिन के जब आवै दुपहरो माँझ ॥

जदल ने जयचद की जवाब दिया ।

हँस के जदल बोलन लागो राजा सुन बात हमार ।  
को हे निकरैया मोही दुनिया मा कोह के मुँह मा दाँत ।  
जेह के कारन में भागो तौय सो गाँजर मा दीन्ह गँवाँय ।  
बाप न पाई तोरे गढ गाँजर बगाला दीन्होय दिवाय । ३५ ।  
बेरी माखि तोरी छेरी अस कान धरे भिमियाय ।  
मारोय बिजहटा दिन दुपहर बगाले आगी लगाय ।  
नौ दा भगाय दौ जे ने लाखन का वाप मारो कनौजी वधार ।  
तौन दिवाय दौ तोही राजा में सुख सोवो कनौजा माँझ ।  
वारा बजारें तोरी लुटवाय लई सब हाथी डार्यौँ बढवाय । ४० ।  
ऐसा दु बहियाँ तैं राजा तौय मोहीँ तुरतैं देतोय लौँटाय ॥

जयचन्द ने ऊदल से फिर कहा ।

हँसी मसकरी बेटा तो से कीन्ही औ तैं तौ गवे खसियाय ॥

ऊदल ने जयचन्द को जवाब दिया ।

हँस कै ऊदल बोलन लागो राजा सुन वात हमार ।  
हँसी मसकरी कर विसुवन से जि दीन्ह तुम्हारो खाँय ।  
हँसी मसकरी हम से का कीन्ही दाँतन से लोह चवाँय ॥ ४५ ॥

राजा जयचन्द ने गुप्ता होकर कहा ।

कतिकी नहँय गवैं में कालिजर लौटत दा मारो महीव ।  
तवै मनसवा कहाँ ऊदल तोय जब में लूट ते वारा वजार ॥

आल्हा ने राजा को जवाब दिया ।

ठीकौँ अँधायँ गवै तैं कतिकी लौटत दा मारो महीव ।  
खेलत शिकारैं तौय रमना मा खवरैं दीन्ही डाँक-वरदार ।  
जब में आवैं महुवे का तव कूटा घली तलवार । ५० ।  
जब तैं भागीय खेतन से तव में ने डूँचो मनोरथ धार ।  
ना पत आवै जो राजा तोही ता में अवै मँगाय लेंव धार ॥

राजा जयचन्द आल्हा से बोला ।

तुम तौ जैयो महुवे को मुँह-माँगे देव तुम्हें आज ॥

आल्हा ने राजा से यह माँगा ।

माया तुम्हारी राजा चाहौँ ना चाहौँ ना अर्थ भँडार ।  
लाखन राना मोह का मिलै जो नदिया में करै सहाय ॥ ५५ ॥

राजा ने आल्हा का इसकदर मदद दी ।

लाख बहरे से दीन्ह लाखन सवा लाख रायपाल ।  
बेटा गुलालन को जब दीन्ही तव घोडा दीन्ह वावन हजार ॥

आल्हा ने राजा से इलाजत लेकर महीवे का कूच किया ।

कीन्ही सलामें आल्हा नै जब फौजें करी तयार ।  
कूच कराय दवो कन्नौज से फौजें चलीं गाँयगुँवार ॥

आल्हा ने कुरहट में मकाम किया और जगनायक ने जोन को बाबत भर्ज किया ।

डेरा पर गये जाय कुरहट मा जगनायक जोरे हाय । ६० ।  
पाखर ऐंच लई मेरे घोडे को सो मँगवाय दे बनापर आल्हा ॥

आल्हा की चिड़ी जो कुरहट के राजा की लिखी ।

लिखे परवाना तब आल्हा ने कलम-दान ले हाथ ।  
 राम रमौवल सबही का राजा का बड़ी सलाम ।  
 जैसे नतद्वत तुम लाखन के वैसे आझ हमार ।  
 पाखर भेज देव घोड़े की तौ काहे का माचै रार ॥ ६५ ॥

जवाव कुरहट के राजा का ।

तोही चुनौटी तोरे दादे का चंदेल का बड़ी तलाक ।  
 पाखर न देहौं घोड़े की चाहै दिन रात चलै तलवार ॥

ऊदल ने फिर राजा की चिड़ी लिखी ।

राम रमौवल सबही का राजा का बड़ी परनाम ।  
 पाखर दे देव घोड़े की या पाखर चंदेले केर ।  
 ऐसी पाखर ना काझ के साढ़े तीन लाख का मील । ७० ।  
 जलदी पाखर जो भेजौ ना तौ कढ़ि आओ मलै मैदान ॥

राजा लडने की तय्यार हुआ

वने नगाड़ा राजा की डंकन में परी धुकार ।  
 तोपें सुताड़ें आगे का पीछे सिंदुरिया वान ।  
 जितनी फौजें राजा की कढ़ि गौ मले मैदान ।  
 परी लड़ाई ऊदल से खूब घलो हथियार । ७५ ।  
 ज्वान हजारों गिर गे घोड़ा गिरे असरार ।  
 हाथी गिर गये खेतन मा वही खून की धार ।

राजा भागा और ऊदल ने बांध कर आल्हा के भागी खडा किया ।

राजा भागी खेतन से ऊदल मुसुक लौन्ह बंधवाय ।  
 जब लै पहुँचे राजा का आल्हा केरे पास ।  
 जोरी हथुलियाँ आल्हा से बेटा चलौं तुम्हारे साथ ॥ ८० ॥

कूच होना लश्कर का बेभवतो नदी की ।

कूच कराय दओ कुरहट से नही की परे सौंहाय ।  
 कुछ दिन रेंगे गैलन में नदी बेतवें में पहुँचे जाय ॥

पृथोराज और आल्हा की लडाईं नदो में ।

खवरै पाई पृथीराज ने बाँधि बयालिस घाट ।  
 परी लडाईं पृथीराज से अला-धुंध घली तरवार ॥  
 ज्वान हजारों गिर गे घोड़ा गिरे असरार । ८५ ।  
 हाथी गिर गये खेतन मा वहाँ खून कौ धार ।  
 बेटा जूझो मियाँ तालहन का जहाँ खूब घली तरवार ॥

ऊदल ने पृथीराज को लडके को मार कर तालहन को लडके का इन्तिकाम लिया ।

खवरै पाई ऊदल ने औ घोड़ा दओ उड़ाय ।  
 जाय कै पहुँचो वा मुर्चा मा बदला लै लौ सव्यद क्यार ।  
 बेटा मारो पृथीराज का सब सूरन का सरदार । ९० ।  
 कौन्ही दावै पृथीराज ने तव खूब घलो हथियार ।

आल्हा की फौजों का भागना और लाखन की लडाईं ।

फौजें विचल गई आल्हा की भगे सब सरदार ।  
 फौजें रोक लईं लाखन ने खूब घलो हथियार ।  
 राना जूझो सात सौ करी दाव चौहान ।  
 चौड़े पकारत कट गये चौदा सौ चौहान ॥ ९५ ॥

आल्हा को जोरु ने ऊदल को ललकारा ।

भागौ फौजें आल्हा की तव रानो माखिल ने देखो आन ।  
 तव फिर नोका आय ऊदल को देवर भगे कहाँ तुम जाव ॥

चन्द्र कवि का बनाया हुआ कवित्त खास पुरानो हिन्दी भाषा में जो मकला ने ऊदल से कहा था ।

मोहीं दे कमर-कटार ठाल तरवार कि बच्छौ ।  
 कच्छौ के असवार जात लाखन में अच्छौ ॥  
 मरवे को डर करौ वेख तिरियन को धरौ । १०० ।  
 नैनन कज्जल देव माँग मोतिन से भरौ ॥  
 फिर फिर लडौ देवर उदयरज नहीं अगज संभर कटक ॥  
 कटक गाँजर का बीर पायक ललकारै ।  
 कुरहट का रायभान घाव हाथिन से मारै ॥  
 बच्छराज गुजरात गिह गिहनौ चराई । १०५ ।  
 दसहर बागें तौर रुधिर कौ नदी बहाई ॥  
 जगनिक आळ से यों कहै कि तेरे कुल भगिव कौन ॥

जगनायक को कहने से आल्हा लडने को फिर लौटा।

मुन जगनिक को बोले गोल से कढ़ो बनापर ।

ज्यों काली कढ़त सेत से उठत फना फन ।

चली भीर सौहाय जहाँ तो लाखन रानो । ११० ।

आवत देखो उदल को चौड़ा उलभारी मलखे की टाल ॥

---



[ No 18 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## WESTERN HINDI

BUNDELI (BANAPHARI) DIALECT

(DISTRICT HAMIRPUR)

## SPECIMEN III.

## TRANSLATION

*Jaschand* —What, has aught fallen into the Jamna or has the high bank fallen into the pool? I ask of you Prince Lakhani whence comes this clashing sound?

*Lakhan* —Nought has fallen into the Jamna, nor has the high bank fallen into the pool. The champion of Mahoba is coming, whose weapons clash together.

*Jaschand* —(5) My limbs tremble, my body quakes, my thirty-two teeth shake, if he of Mahoba come in his pride, he will bring my Kanauj to ruin.

*Lakhan* —Say not so, Sire, for the false pleases me not, as once he served the Chandel, even so he serves you.

For the space of 2 mile<sup>4</sup> floor clothes are spread, of pillows there were some fifteen hundred, (10) where the people sat cross-legged and touching each other, the javelins covered the earth as blades of grass.<sup>5</sup>

There was the clanging of iron, there weapons of the finest steel<sup>6</sup> clashed together, where the Rajputs sat clan by clan, reclining on cushions. They were bemused from the opium they had eaten, men who without blows would not change their purpose.<sup>7</sup> Every man with his sacred sword upon his thigh, like a black snake coiled.<sup>8</sup>

(15) The camel courier alighted in the court and said, 'Raja, hear my words,<sup>9</sup> the Hero of Mahoba is coming, Raja beware!' On seeing Alha approach, the assembly rose trembling.<sup>11</sup> Every man made obeisance, great respect was shown,<sup>1</sup> and on the right side in the middle of the tent a place was cleared for Alha.<sup>13</sup>

<sup>1</sup> Lakhani was nephew of Jaschand

<sup>2</sup> *Dualas* is for *dolas*. Here as elsewhere *wa* is substituted for *o*.

<sup>3</sup> The root *thap*=serve

<sup>4</sup> A *gan los* is an indefinite measure of distance, literally the distance from which the low of a cow can be heard.

<sup>5</sup> *Pal'this* is a method of sitting on the ground. The feet are crossed with the knees wide apart. *Arayhis tis=ul'this this*

The earth was green (*harigay*) with darts.

<sup>6</sup> *Kharis* is a kind of steel manufactured in the town in Oudh of that name. *Sar* is once commonly used to signify excellence of quality.

*Karis* (=Luisi)=a clan or subcaste. *Aibara*=separate. A *tikansa* or prop is a pillow for leaning against when sitting cross-legged (*pal'this*).

<sup>7</sup> Rajputs are great opium eaters. These ballads are full of allusions to the practice and dwell upon it with pride. The root *sasak*=to be tipsy.

<sup>8</sup> A Rajput's sword is looked upon as an incarnation of the Goddess *Dēvi*, and is frequently called by her name. Here *pal'this* means thigh or lap.

<sup>9</sup> *Sar* is or *sāras* is a female camel.

The root *dhakarā*=to tremble.

<sup>10</sup> *Gan phālan* literally counting bodies hence everyone. *Sar'man* is a corrupt form of *sasman*.

<sup>11</sup> *Bayu*=arm hence side.

*Jaichand.*—(20) It is your wont to make obeisance once in the morning, and once again at evening;<sup>1</sup> what calamity has befallen you that you come at midday?<sup>2</sup>

*Ālhā.*—It is my wont to make obeisance once in the morning, and once again at evening; now a summons has come from Mahōbā, and therefore, Rājā, I pay you my respects.<sup>3</sup>

*Jaichand.*—You have come out as an overfed horse breaks from his stable.<sup>4</sup> (25) When I will, I can slay you; why think you of Mahōbā's town? Laughing the Rājā spoke,—Ālhā, hear my words. For each grain of wheat I shall take two, and the price of clarified butter I shall exact fourfold. Water shall I appraise at the price of milk.<sup>5</sup> Ālhā, hear my words. You have eaten and waxed furious in Gānjar; in the forefront of the battle shall I strike you down.<sup>6</sup> (30) The Chandōlā drove you out, while the house sweepers pelted you with sugarcane refuse.<sup>7</sup> Have you lost remembrance of *that* day, that you come to me at noon?

Laughing then Ūdal<sup>8</sup> spake,—Rājā, hear my words. Who is he that can drive me out? Who in the world has teeth in his mouth?<sup>9</sup> Those for whose sake I had fled were lost in Gānjar; (35) Your father never gained even Gānjar fort, but I won and gave you Bengal: Bēri too I smote, so that it cried like a goat when held by the ear.<sup>11</sup> I smote Bijahṭā, and at midday I fired Bengal. He who had nine times routed Lākhan, and slain the father of the Kanauj prince,<sup>12</sup> him, O Rājā, I delivered to you; then you slept at peace in the midst of Kanauj. (40) Twelve bazaars of yours I sacked, and drove from before me all the elephants. Had you been so strong<sup>13</sup> as you say, Rājā, quickly would you have turned me back.

*Jaichand.*—I but jested with you, my son, and you became vexed.

With a laugh Ūdal replied,—Rājā, hear my words. Jest and smile with your mistresses,<sup>14</sup> that eat from your hand. (45) Why jest and smile with me who can break iron with my teeth?

*Jaichand.*—At the full moon of Kārtik I went to bathe at Kālinjar; whilst returning I smote Mahōbā. Just then, my hero Ūdal, where were you, while it was I that was plundering twelve bazaars?<sup>15</sup>

*Ālhā.*—Quite true. You had gone to bathe at the full moon of Kārtik, and whilst returning you smote Mahōbā.<sup>16</sup> I was hunting on the preserves when a courier brought

<sup>1</sup> *Sakaraiyā* = *sakāti*.

<sup>2</sup> *Sāṭ\*ṛō* = *sāhkaṭ*.

<sup>3</sup> *Manauṣ*, = invitation, summons.

<sup>4</sup> *Maṭay* = intoxicated, hence, fed up, overfed; *ghuṛḍ-ghar* = stable; *tūṣi* = having broken.

<sup>5</sup> *Iṭi*. When I wish to slay you, you are remembering.

<sup>6</sup> These are figurative ways of threatening revenge. Each insult shall be avenged fourfold.

<sup>7</sup> Ālhā conquered Gānjar (said to be the same as Gujart) for Jaichand. The latter now reproaches him with presuming on his deeds.

<sup>8</sup> Ālhā originally served Parmal, the Chandēl, of Mahōbā. The latter expelled him at the instigation of Mahila, and he took refuge with Jaichand.

<sup>9</sup> Ālhā's younger brother.

<sup>10</sup> Ūdal, owing to his fiery nature, was known as *Dagh-ūdal*, Tiger Ūdal. He challenges the world to a tiger fight of tooth and nail.

<sup>11</sup> Bēri lies in the Doab of the Betwā and the Jamnā, close to their confluence between the Districts of Jalaun and Hamirpur. Bijahṭā is in Hamirpur on the banks of the Betwā.

<sup>12</sup> *Dā* = time. So *lauṭat dā* (l. 45) at the time of returning.

<sup>13</sup> Literally, two-armed.

<sup>14</sup> *Dianuṣ* = *vaiyā*.

<sup>15</sup> *Manauṣ* = a hero. Ālhā and Ūdal were at this time in the service of Parmal of Mahōbā.

<sup>16</sup> *Ādhāy* = *ankāy* = *nakhāy*.

me word (50) When I returned to Mahoba then busily was plied the naked steel  
When you fled from the field then I captured the horse Manorath, if you believe me  
not Raja I can send now for the horse

*Jaichand* — You may go to Mahoba Ask what you will to day, and I will grant it

*Alha* — Your goods O Raja, I desire not, nor do I desire store of wealth (55)  
Let Prince Lakhn be given to me that he may rid me of the river

(*The King gives help worthy of Alexander the Great to Alha*)

With 100,000 horse he gave Lakhn with 125,000 Ray pal, and when he gave his  
son Gulalan with him he gave 52,000 horse<sup>1</sup> Alha paid his respects, when the army  
was ready he ordered the march from Kurhat and a numberless host went forth

(60) The camp was pitched in Kurhat, Jagnak with clasped hands prayed, ' they  
have robbed my horse's armour, Alha Bynaphar have it brought back Then Alha  
took in his hand his pen box and wrote an order ' All and every I salute, to the Raja  
my best respects As you are Lakhn's relative even so be mine (65) Send back the  
horse's armour, why stir up a quarrel?'

*The Answer* — To thee and to thy grandfather defiance, I challenge the Chandel to do  
his worst<sup>4</sup> The horse's armour I will not return though the fight should last day and night

*Udal sends a second letter* — All and each I salute to the Raja my best respects  
Send back the horse armour, for this armour belongs to the Chandel (70) Such armour  
has no man, three lakhs and a half it is worth If you do not send the armour quickly,  
come out and fight in the open

Then sounded the Raja's battle drums and the rattle of his drums was heard In  
front were yoked the guns in the rear the rockets All the forces of the Raja advanced  
in the open field (75) The attack was made on Udal right well they plied the sword  
Young men<sup>5</sup> fell in thousands horses fell without number Elephants fell in the field,  
and fine was the stream of gore that flowed The Raja fled from the field, Udal took  
him and pinioned him When they brought the Raja before Alha, (80) he clasped the  
palms of his hands and begged of Alha, ' Son, let me go with you?'

Then they marched from Kurhat, and came opposite the river (Jamna) For some  
days they travelled along the roads and then reached the river Betwa<sup>6</sup> Prithraj heard  
the news and occupied forty two landing places The fight with Prithraj began, in  
blind fury they plied their arms<sup>7</sup> (85) Young men fell in thousands, horses fell with  
out number Elephants fell in the field and fine was the stream of gore that flowed<sup>10</sup>

Ray pal and Gulalan were the elder and younger sons of Jaichand Lakhn was a cousin was his nephew

*Gaj gū* was said to be an old word meaning without number *Gay gowal* the cowherd is however one of the  
titles of Alha

<sup>1</sup> Kurhat was on the Kanauj or northern side of the Jamna When Jagnak was on his way to Kanauj to summon  
Alha he halted here Its king Ray bhvan entreated him hospitably but kept the arch arm our which adorned his horse

<sup>2</sup> *Ch naut* and *fatal* both mean defiance

<sup>3</sup> *Mala ma dan* literally the plain of heroes (*v all*) is one of the stock phrases of the cycle for a battlefield

<sup>4</sup> Here we have one of the stock descriptions of a battle repeated over and over again in the cycle in identical words It  
occurs again ten lines lower down *As'ru* means countless — *bas'ru ma*

*Al suk bandh'na* to tie the elbows behind the back

<sup>5</sup> The river Betwa for the greater part of its lower course forms the boundary between the districts of Hamirpur and  
Jalaun Uma where the final struggle between the Chandels ended by Alha's forces and Prithraj took place is the Head  
Quarters of the latter district and is some eight or ten miles from the left bank of the Betwa

<sup>6</sup> *Ala* is a name of the river *d'undl* = in front of the eyes

<sup>7</sup> See also verse 76

Slain was the son of Miyan Talhan where the sword was busily plied Ūdal heard the news, he flew upwards with his horse<sup>1</sup> and so reached the thick of the fight and exacted vengeance for the Sayyid (90) He slew the son of Pīthuraj the leader of all the champions Pīthuraj pressed hard then busily were weapons plied Alha's forces turned back and all the champions fled then Lakhān stayed then flight and busily were weapons plied The Prince slew seven hundred the Chauhans pressed hard (95) when Chaura sought to seize the prince fourteen hundred Chauhans were cut down<sup>2</sup> Alha's force fled Then the Princess Machhil saw and came,<sup>3</sup> she looked at Ūdal and said Brother whether are you fleeing?<sup>4</sup>

*Machhil*—Give me the dagger from your belt your shield and sword or spear, a Cutch horse pure in breed among a hundred thousand (100) You fear to die—then don the garb of women, paint your eyes with black powder and part your hair with pearls Turn Brother Ūdaj<sup>5</sup> turn and fight or I must lead and rally the host

The foremost warrior of Ganjar was cheering on his infantry<sup>6</sup> Ray Khan of Kurhat was dealing blows to the elephants, (100) Bachhraj was giving Gujarat to feed the vultures, Dasrhar on the banks of the Bagun set flowing a river of blood,<sup>7</sup> and Jagnak said to Alha: Of your house who ever fled?<sup>8</sup>

On hearing the words of Jagnak the Banaphar came forth from the crowd as the cobra comes forth from her hole with expanded hood<sup>9</sup> The company moved forward to where Prince Lakhān lay, and seeing Ūdal approach Chaura brandished Malkha's shield<sup>10</sup>

<sup>1</sup> The horse led wings like Alha's

<sup>2</sup> *U rē/a or more/a* here= a place of contest an arena. It usually means an entrenchment or picket. Compare speech IV. 1050-110

<sup>3</sup> *Chaura* or *Chaur* was the son of Durgaj an Alha woman and consequently half brother of Alha and Ūdal. On his birth he was exposed in the river. The Mos and Rajakolpana brought to Pithuraj Chaurān who reared the child and when he grew up appointed him to a command in his army. He was known for fighting against the enemy and his

<sup>4</sup> *Machhil* or *Maohil* at present the daughter of Rājī Malh of Hindwar and the wife of Alha. According to another legend it was Daula Alha's mother who herself remained the most celebrated princess in the whole cycle. The remaining lines are related to be taken from Chaur's poem

<sup>5</sup> i.e. Ūdal

<sup>6</sup> The titles of Ghanjar Hargidobraghadob and Paridob would previously have been conquered by Alha

<sup>7</sup> Accomplished from Sanskrit

<sup>8</sup> He called upon to be the noble of Alha and Ūdal and after of Mallikarjuna who had been killed in fighting Pithuraj at Sravasthi, to the salvation of Alha and Ūdal before the hands of Gajraj of Gujarat

<sup>9</sup> The same small, rough, like the B, snake. But also, way to the south east on the other side of Malohar Darpoily mon (the hole) of Durgaj Alha's ally

<sup>10</sup> It was the ally of Jagnak and Jagnak's shield to the other side of the hole

<sup>11</sup> *Sef*= a snake's hole

Malkha's shield was like the snake's hole to the other side of the hole

[ No 19 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLI (BANAPHARI) DIALECT

(DISTRICT HAMIRPUR)

## SPECIMEN IV

साखी ।

जे सुर सारदा द्ये कोयल का भोरा का दीन्ह गूजार ।  
वे सुर सारदा मोह का द नकशा कहौ बनापर क्यार ॥

पवारा ।

देहली के कुवाँ में ।

घन पनघटवा गढ सन्हर के सब सखियाँ भरती पान ।  
चीन्हा चीन्हा मोरी सखियो यह असवारी कहाँ कै आय ।  
कोई सखी चीन्है अगिम की पश्चिम देस डहार । ५ ।  
चौडा दुलहिया ती नगनाचन चौडा मरद की नारि ।  
देय जुवावै कुवना मा सखी तुम मुनियो बात हमार ।  
कथा हमारे आवत हँ एक दता मा असवार ।  
सोने बैलना घर मूँडे लये कुवना से चली भगाय ।  
चाल मधुरियन भागी ती जेह की जमी न छू जाय पाँव । १० ।  
घरी मझरत के अंतर मा फाटक तर पहुँची जाय ।  
ज्वारै गदुलियाँ चौडा से चर्वर करै दोऊ हाथ ।  
भेद बताय दे उरई मा कैसी घली तरवार ॥

चौडा का जवाब ।

काह बताऊँ में द्वार मा कुछ मो से कहो ना जाय ।  
नाहर हुइ गा वग्गानन्द सब साँवत धर धर खाय । १५ ।  
वारा बेटा हन डारे तेरा हने दमाद ।  
उरई चौसठ के मरवा मा कर डारी देस कै राँड ।  
हुकुम तौ दीन्ही वादशाह ने में ने मारे वग्ग चदेले ॥

चौड़ा की जोरु बेला के पास चली ।

दूतनी बातें सुनी औरत ने  
जँच नागवर ती बेला की  
सोवै कन्या बादशाह की

चौकन का चली भगाय ।  
चढ़ गै ती लात लगाय ॥ २० ॥  
चहर पकरी जाय ।

चौड़ा की जोरु बेला से बोली ।

सुरंग चुनरिया तुम छोर डारी  
कंथ जूझ गा उरई मा ननदी

कर चुरियाँ चटकाय ।  
आवो रँडापाँ त्वार ॥

बेला बोली ।

धर दुदकारो महलन मा  
कन्य हमारे बारे हैं

कम-जातिन सुन बात हमार ।  
खिलत झहैं सखन के साथ ॥ २५ ॥

चौड़ा की जोरु बोली ।

लरका भरोसे तैं भूली हा  
बारा वीरन जिन इन मारे  
उरई चौसठ के मरवा मा  
मोर न मानस जाय पूँछी ले  
लागी कचहरी चौड़ा की

ननदी सुन बात हमार ।  
तेरा मार दमाद ।  
कर डारी देस कै राँड़ ।  
आये हैं वीरन तुम्हार ।  
अड़जंगी लगे दरवार ॥ ३० ॥

बेला बोली ।

नगर महोवा में देखो ना  
रानी पद्मिनी का देखोय ना  
एड़ी महावर कूटो ना  
तोही न चहिये चौड़ासन  
ले ले सरापें चौड़ासन

देखो ना किरतुवा ताल ।  
पूज्यों ना मनियाँ देव ।  
लागो ना चुनरिया दाग ।  
कर डारी निरासिन राँड ।  
वर कै खाक हुइ जास ॥ ३५ ॥

चौड़ा बोला ।

दीन्हैं जुवावैं तव चौड़ा ने  
कुसगुन ब्वालति हा खौड़ा मा  
फते गुसैयाँ ने मोरी कीन्है  
स्याही सुपेती का मैं मालिक  
हुकुम दीन्ह है पृथीराज ने

बेला सुन बात हमार ।  
कुछ मो से कही न जाय ।  
तोही बुरा लाग कस आज ।  
संभर मा हीमा तिहाव ।  
धर ल्याजँ पद्मिनी नारि ॥ ४० ॥

बेला बोली ।

दीन्हीं जुवावैँ तव बेला ने	चौड़ा सुन वात हमार ।
एक लरकवा की मारे तैं	ब्यालस वढ़ वढ़ बोल ।
सास हमारी का धर पैहै	जव डिल्ली दिया नष्ट हो जाय ॥

चौड़ा बोला ।

दीन्हीं जुवावैँ तव चौड़ा ने	बेला सुन वात हमार ।
हुकुम तौ दीन्हो या ने रामा का	काका सुन वात हमार । ४५ ।
जूभो ब्रह्मा है उरई मा	सेवा करै वनापर आल्ह ।
भ्याहर राजा है महुवे का	धर ल्याव पद्मिनी नारि ।
यहै पिथौरा जानै ना	जानै ना सती बल्लार ।
घाट कालपी भे निकारी जा	धर ल्याव पद्मिनी नारि ॥

बेला बोली ।

हंस को बेला बोलन लागी	काका सुन वात हमार । ५० ।
नाहर पाले हैं परमाल ने	राखै भुईँ-धरा मॉभ ।
अंगुरौ उठाय देय परमाल	तौ डारैं जान से मार ॥

चौड़ा ने रामापति से कहा ।

अच्छे अच्छे घोड़ा लै ले	औ लै ले नीक सवार ।
आधी रात को अमला मा	निकर जा पल्ले पार ॥

बेला ने बेरी से कहा ।

इतनी वार्ते सुनी बेला ने	दीन्ह गुरु ललकार । ५५ ।
बाँदी बाँदी कहि गुहिरावै	बाँदी सुन वात हमार ।
जैयें जैयें महलन का	बसता मीरो ल्याव उठाय ।
कलम द्वाइत हाथे लई	कागद लओ उठाय ।
राम रमौवल सब सौतन का	जदल का लिखै परनाम ।
घोड़ा बिंदुलिया की बुड़ा भा	की मर गा रजा परमाल । ६० ।
मैं तो से पूछौं रे जदल	तैं सुन ले वात हमार ।
तोरे नाहर को जीते जी	महुवे होय हंसैवा त्वार ।
घाट कालपी भे आवत है	रामापति गुालियर क्यार ।
बाँचे न रामा रे घाटे मा	चाहै सात धरै औतार ॥

बेला ने हरकारे से कहा ।

तब हरकारे को बुलवावै  
काठ जंगीरे देव जलमी भर  
यहैं ती चौड़ा जाने ना  
खबर जनाय दे तैं ऊदल का  
ठोंक जहाज धरे सँड़िनी पर  
याड़ा लगावै सँड़िनी के  
रातिन दूरीरे औ दिन धावै  
कछू दिना केरे अंतर मा  
लंबी सिराचन का तँबुवा लगी  
घिरी दावनी ती दक्खिन कै  
गऊ कोस लौ जाजम पर गै  
पलथी से पलथी जहाँ अरभी ती  
भार करचुलौ औ कछवाहे  
कुरी निवारण जहाँ बैठे ते  
खाये अप्रीमन के सनका रहैं  
देवी भगवती धरी पलथी पै  
गिरी साँड़िया जाय बेला का  
कूट साँड़िया से नीचे गिरी  
कौन्हीं सलामैं जाय गदिया का  
कुलफे कागद जब टारत तो  
वर कै ऊदल कुइला हुइ गा  
डिरिया डिरिया कहि जलकारै  
भपट पुकारा तुम आळा का  
चलियँ चलियँ तुम बजरंगी  
तुरतै नेगो तो बजरंगी  
घरी महरत छिन बीती ना

भारी बेल कुमारि । ६५ ।  
अमलीकर टेस डहार ।  
ना जाने रामापति गुलियर क्यार ।  
रामा आवत है गुलियर क्यार ॥  
तुरत भवो असवार ।  
बैहर साथ उड़ाय । ७० ।  
वीचों ना करै मुकाम ।  
जाय उरई मा गरद उड़ान ॥  
चँदवा आसमान मड़राय ।  
जहाँ चौ-मुक्क की भालर लाग ।  
गदिया कोऊ डेढ़ हजार । ७५ ।  
ढालन भुँइ हरियाय ।  
सैगर धार पँवार ।  
रजपूत टिकौना लाग ।  
बिन मारे न वदलैं वात ।  
जैसे ल्हाटे कालिया नाग ॥ ८० ॥  
तम्बू के मले मैदान ।  
चरपेट ढाल तरवार ।  
परवाना दीन्ह धमाय ।  
नजरत तो करिया आँक ।  
गदिया मा काल-रूप हुइ जाय ॥ ८५ ॥  
डिरिया सुन वात हमार ।  
जलदी द्या खबर जनाय ॥  
तुन्हें बुलवावै लहुरवा भाय ॥  
तँबुवा का परो टुराय ।  
तंबू मा चुमुक गा जाय ॥ ९० ॥



जाय ललकारो तो जदल का जदल मुन वात हमार ।  
 डाँडे डँडैया की तोही खटको या तोही दाव कीन्ह चौहान ।  
 में तो से पूँछौं जदल काहे बुलवावो दुपहरी माँझ ॥  
 घाट विचारी चौडा ने रामा का कीन्ह तय्यार ।  
 घाट जालवन भे आवत जे पकरें का पझिनी नारि ॥ ६५ ॥  
 दीन्ही जुवाव तव आल्हा ने जदल मुन वात हमार ।  
 अच्छे अच्छे तें घोडा ले औ छडे छडे असवार ।  
 वाँचे न रामा गलियन मा मिर काटौ मूँड लुटाय ॥  
 जेही जेही माँगो तव मा मुह-माँगो ट मोही ज्ञान ॥  
 दीन्ही जुवावें तव आल्हा ने जदल मुन वात हमार । १०० ।  
 जो तें माँगस तव मा तोरि बोल करे परवान ॥  
 सीहा सिरौजा का मोह का टे कनउज का लाखन रान ।  
 अली अलावर औ काले खाँ जडी वेग मुलतान ।  
 बेटा बहुवली सख्यद का जेह का घरियक आल्ह डराय ।  
 मन मन आटा जे खाते ते सरमुच वुकरा खाँय । १०५ ।  
 धरें कल्यावा जेह पतरी मा वह पतरी घुन हुड जाय ।  
 अहिर मतौवा दे वर्हा का इतनें सब कर टे तय्यार ।  
 द्यारवौ हकीकत मे रामा कै वाँची ना गालियर व्धार ॥  
 हुकुम तौ दीन्हौं तो आल्हा ने जदल मुन वात हमार ।  
 जो जो माँगे तें तंवुवा मा म सब बोल कीन्ह परवान । ११० ।  
 भाई सिरसवा का छोडे जा मियाँ तालहन बनारस व्धार ।  
 जेयें जेयें तुम बेटा जदल वाँचे ना गालियर व्धार ॥  
 पर गे धावा एकै टा गैलन मा परे टुराय ।  
 कछू दिनन केरे अतर मा नही मा जुमुक गे आय ।  
 वाँध मोरचा लये जदल ने नदिया की मले मैदान । ११५ ।  
 आठ बज केरे अमला मा रामापति पहुँचो आय ॥  
 जब ललकारो तो जदल ने मोररी मुन ले ज्वान तैं वात ।

कौने दिसतर तोरे जलमौ भे  
 में तो से पूँछो अरे अलबेले  
 छल तौ कौन्हो तो रामा ने  
 पच्छिम दिसा मा मोरे जलमौ भे  
 आहँ सौदागर में घोडन का  
 सुनौ विकरौ में घोडन कौ  
 तव लखकारो जदल ने  
 होत भुरहरे औ पड्डु-फाटत  
 रस्ता कर देव में गैलन मा  
 वातन रोसन हूड बतरस गै  
 भल समभावो जदल ने  
 चीन्हा जानी भै दोनौ के  
 हँस कौ जदल बोलन लागो  
 एक लरकवा के मारे से  
 अस कौ रामा बोलन लागो  
 कोटिन कौहे में मनिहो ना  
 इतनी वात सुनौ जदल ने  
 तोही चुनौटी स्तामीसुर का  
 पूरव पच्छिम उत्तर दक्खिन  
 पूरव पच्छिम उत्तर दक्खिन  
 जगन्नाथ घुरमुहँ लौ मारोय  
 सेतुवत्य रामेसुर मारोय  
 धार नरवटा कौ बँववाई  
 तेह कौ जलनी का अस ब्वालै  
 वातन रोसन जादा भै  
 कटी भगवती नदिया मा  
 मारे सिरोहिन के बीजा पने  
 कट कट चिता गिरँ धरती मा

कहाँ धरे औतार  
 तँ कौन टिस कै जास ॥  
 वात कही वनावट कोर । १२० ।  
 हूई धरे औतार ।  
 घोडन का बीचँ जाँव ।  
 घोडा महुवे बेचन जाँव ॥  
 सौदागर सुन वात हमार ।  
 जव रथ निकरै सुरजन क्यार । १२५ ।  
 फिर चले जैयो नगर महीव ॥  
 वातन से बढ चली रार ।  
 मानै ना ग्वालियर क्यार ।  
 नदिया के मले मैदान ॥  
 काका सुन वात हमार । १३० ।  
 ऐसी दगा विचारा आन ॥  
 जदल सुन वात हमार ।  
 धर ल्याजँ पद्मिनी नारि ॥  
 गादी डारी चवाय ।  
 जिनके आँय पिथौरा राय । १३५ ।  
 हन डारे चारै द्यास ।  
 टापू वाज वेदुला कोर ।  
 भेला कौन्ह वटेसुर क्यार ।  
 लका लग कौन्होय डौड ।  
 जो उलट पछाहँ जाय । १४० ।  
 तौ मोहो जीवे को धिरकार ॥  
 वातन से बढ गै रार ।  
 औ रन उडर घली तरवार ।  
 तरवारन गरद उडाय ।  
 गिरँ घोडन के सुम्मार । १४५ ।

बिन बिन बहियन के असवरवा  
 बिगिर भसूँडर के मंगल भे  
 जे सिर बाँधत ते कुसमहनी  
 उँय सिर लोट्टेँ धरती मा  
 रात की मारन मा दिन निकरो  
 तिल तिल धरती धरै रामापति  
 मार के मंगल का निकरि गा  
 सेर के चाकर का की मारै  
 मोर बिराई होय महुबे मा  
 दाव बँदुला का मुहरै गा  
 में तौ टाँडे का ई नायक  
 तोर बिराई में महुबे मा  
 एड़िन निरखै औ मूँडे से  
 जेठे पठै दे मोहरा का  
 हँस के जदल बोलन लागो  
 एक तौ जेठो है बजरंगी  
 दूसर जेठो है सिरसा का  
 महीं सयानो में जेठो हौं  
 दीन्हौं जुवावैँ जब रामा ने  
 घाल सवाही पहिले ले  
 दीन्हौं जुवावैँ तब जदल ने  
 तोरी साँगन से बचि जैहौं  
 साँग शनीचर का उलभारै  
 उदर के मारै टीका मा  
 माथ नवावैँ का अगवन भा  
 मुहियाँ सुखाय गई रामा के

बिन धुभरिन के घर ।  
 दल होय कराह कराह ।  
 लागत ते अतर फुलेल ।  
 मारी फिरैँ ढाल तरवार ।  
 औ दिन के हुइ गै साँभ । १५० ।  
 पै ह्वाँ धरे छूट जाँय घाट ।  
 मोहरा के मले मैदान ।  
 बिढ़वै का जलम के हाख ।  
 कढ़ि आवै मले मैदान ॥  
 आल्हा का लहरवा भाय । १५५ ।  
 में ईँ दल का सिरदार ।  
 सो कढ़ि आवैँ मले मैदान ॥  
 बेटा सुन ले जदल बात ।  
 जो अँगवै लोह हमार ॥  
 काका सुन बात हमार । १६० ।  
 हाथ ना गहै तरवार ।  
 तैं सिर काटो मूँड़ लुटाय ।  
 अँगवैँ का लोह तुम्हार ॥  
 बेटा सुन जदल बात ।  
 रहि जाय जियत की लाह ॥ १६५ ॥  
 काका सुन बात हमार ।  
 पाछे है बार हमार ॥  
 पटिया के याड़ लगाय ।  
 बेला अनी देत वरकाय ।  
 पाछे जाय गरद उड़ान । १७० ।  
 सुख भाँवर पर गे गाल ।

वार तौ सरई का चूकोय ना नदिया हुचोय साँग का वार ।  
 उदसा आय गई दिल्ली कै जो मोहीं दगा दीन्ह हथियार ॥  
 दूसर सावर या उलभारै दै कै बनुर कै भात ।  
 छाती मारैं का तजवीजै जदल खिली नटन के साथ । १७५ ।  
 इन कै सावर भारत तो जदल लै गा ढाल से टार ॥  
 जब ललकारो फिर जदल ने काका सुन बात हमार ।  
 उसरी पाछे तैं दीहरी मारी तिसरे हैं वार हमार ।  
 ऐसे खिलियें दल भीतर जैसे कुवाँ भरै पनिहार ।  
 दीन्हौं जुवावैं तव रामा ने जदल सुन बात हमार । १८० ।  
 जो तैं करुवा पढ़ि आवै कौ सिखी वरारैं साँग ।  
 भल मैं मारो तोही नदिया मा तोरे अंग चढ़ो ना घाव ।  
 ना मैं करुवा पढ़ि आवैं ना सीख्युं वरारैं साँग ।  
 साँगें तुम्हारी आहीं काच-लुहिया दीन्हें ना लुहारन दाम ।  
 बोछी माता के लड़का तुम बोदे हैं पिता तुम्हार । १८५ ।  
 घौ लड़कैयाँ तुम पावो ना किहुँचा मा बलै निहाय ।  
 साँगें हमारी अँगई ले जो वनवाई रजा परमाल ।  
 साँगन मोरी से जो बँचिहा ता घर छठो कारायस जाय ॥  
 लंबे लै गा या घोड़े का औ धरती का दै कै खभार ।  
 सकती देवता तैं मनिया देव राजा धर्म चंदेले क्यार । १९० ।  
 हुड़ जा दाहिन तैं माई बेला राजा वरमजौत कौ नारि ॥  
 साँग छॉड़ दई याँ हाथे से छाती मा जाय ठठान ।  
 गिर गा रामा हाँ खितन मा जहना परी दुहेली मार ।  
 भीरैं भगानीं रनवन भईं कोज छूटी न बाँधै पाग ॥

[No 19]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDELI (BANAPHARI) DIALECT

(DISTRICT, HAMIRPUR)

## SPECIMEN IV.

## TRANSLATION.

*Introductory Couplet*—As thou Sarasvatī granted to the cuckoo the power of song, and to the bee to hum melodiously, so, Sarasvatī, grant thou unto me such melody, that I may sing the story of the Banaphar

*The Narrative—Scene—A well at Delhi*—Crowded were the water stairs of Sambar fort, all the fair friends were drawing water<sup>1</sup> One cries, 'see, see, my friends, whence comes this array?' (5) Some think the traveller is from the south east, some say he is from the west, but Chaura's sprightly bride loid Chaura's spouse,<sup>2</sup> at the well gave answer, 'hear my words, O my friends My lord it is who comes, riding on a single tusker'<sup>3</sup> With her golden pitcher on her head from the well she darted forth, (10) with such dainty steps ran she, her foot touched not the earth, and in the space of a minute or two she arrived under the gate With clasped palms she spake to Chaura waving over him her two hands in welcome<sup>4</sup> 'Tell me,' cried she, 'the secret, how was the sword wielded at Uraī?'<sup>5</sup>

*Chaura*—How can I tell it at the dooī? Nothing can be said by me (15) A very tiger was Varmanand, seizing and devouring all our champions' Twelve sons (of the king) were slaughtered by him, thirteen sons in law were slain, on the broad plain of Uraī countless women were made widows<sup>6</sup> Then the king gave me the order, and I smote Varmā Chandel

This much the woman heard and ran full speed to the palace square, (20) to Belā's high raised upper chamber she ascended with hasty steps<sup>7</sup> The king's daughter was sleeping, and she plucked her sheet (to awaken her)

<sup>1</sup> *Samīar* here means Delhi

*Aggūm* = *agnī Lon Daka* is a wayfarer

<sup>2</sup> *Regā dīng Chaura* = *es specimen III* verse 50 note *Agg nakhā* : is clever lively troublesome = *chā chāl*

<sup>3</sup> *Kanṭhā* = husband The single tusker was of course an elephant

<sup>4</sup> *Jewarā jorā gadi isya* the palm of the hand *chāsar Lar*, is to wave (the hands) as a chowry is waved

<sup>5</sup> As explained in the introduction on the final battle in which Prithviraj Chauhan defeated Iarmal the Chandel took place at Uraī Chaura although a Chandel and the half brother of Alha and Udal was one of Prithviraj's most trusted commanders On the other hand Bela Prithviraj's daughter was married to the boy Brahmraj Parmal's son She is still in her father's house : *ē* in the enemy's camp although like a good wife she is an enthusiast & partisan of the Chandels This explains the savage glee with which Chaura's wife tells her of her widowhood the greatest calamity that can befall an Indian woman and especially so in the present instance Bela on hearing the evil tidings acts like a true Rajput heroine

Brahmaj's full name was Brahmraj Varma Here he is called Varmanand In verse 18 he is called Varmā in verse 45 Brahma, and in verse 107 Barmba The title Varma is as often as not itself pronounced Brahma

<sup>6</sup> *Laterally* in the earth (*mar* or *arava* = *maṣṭi*) of (the plain which was) sixty four (*kar* wide)

<sup>7</sup> *Nag* = *war* = an upper room *lat* = foot

*Claw a s wife*—Yom ग्य 1ed robe you must now give up your bangles you must break Your husband has fallen in Urai sister your widowhood has come<sup>1</sup>

*Bela*—Avaunt! Out with you into the palace! Mean wretch! Hear my words (25) My husband is still a youth and will be sporting with his comrades

*Claw a s wife*—With hopes of his youth are you deluded Sister hear my words For he it was who slew twelve grown up heroes<sup>2</sup> and smote down thirteen of the King's sons in law and in the broad plain of Urai he made countless women widows<sup>3</sup> If you still believe me not go and ask for your hero (brother) his arrival (30) Chaura now gives a licence and splendid is the courtly throng<sup>4</sup>

*Bela*—The city of Mathura I saw not I saw not Kuru's Lal Queen Padmini have I never seen I have not worshipped Manu's Deo<sup>5</sup> From my feet the crimson stain has not departed nor is my bridal garment soiled it was not meet that you Chaura man should make me a helpless widow (35) My curse upon you Chaura man may you be burnt to ashes

Then Chaura gave answer and said Bela hear my words Words of ill omen are you speaking in public but I can say nothing<sup>6</sup> God made the victory mine how then do you thus dry take it all I can make black white and white black, in Samhau a third share is mine (40) Puthuaj has given me the order—I will seize and bring the Lady Padmini<sup>7</sup>

Then Bela gave answer Chaura hear my voice Because of smiting a boy you speak big swelling words but my husband's mother you shall never seize till Delhi's eyes are quenched

Then Chaura gave answer Bela, hear my words (45) I give orders to Rama saying Friend hear my words<sup>8</sup> Bahama has fallen in Urai the Banaphar Alha attends him, Mahoba's Raja is woman hanted<sup>9</sup> go seize and bring the Lady Padmini Let not Pithuata know of this<sup>10</sup> nor the pure Ballar By Kalpa's ghaut go forth seize and bring the Lady Padmini

(50) With a mocking laugh quoth Bela 'Friend hear my words Tigers Parnal has nurtured underground he keeps them Parnal at any time has but to raise his finger and they will rend and slay'

She calls Bela her husband's sister (27) Chaura has been adopted by Prithu Bai's looked upon as a sister

<sup>1</sup> *Djar* a what one's ya n driving away a dog *D d l r* an interjection meaning out of this Comp. of Hind *d l n* to r b l e *Jam j n* = of lower ste (fern)

<sup>2</sup> *Te* He's no less a ra boy as you fancy for he has been able to slay all the evil grown men

*Dee La* literally (w loves) of the n l *Je* a fem name

<sup>3</sup> *Arjang* = large great licence m g n s u e n t

<sup>4</sup> Bela's *ti n* a l t a y o th l e l a l n o t y o t i k o n h s l d o t h s o w n h o m e T h e I m t S t i g r a t t l a c l e a r l e e p a n d s p a c e o u s a n e t o f a t e r a t M a l o b a I t w a s d u l y I t t Y a r m a n (1060-1035 A D) P a l a n w a s o n e o f t h e t i t l e s o f M a l a I C P a r m a l s Q u T h e t e m p l e o f M a j r D o o r s o n e o f t h e g l o s s o f V a l o b y I t e x t a t t o t h e p e r t a y l t h i s l e p a r t i a l l y r n o t e d

<sup>5</sup> *Wl* I was appalled at the m of le welling

<sup>6</sup> *Buatal* here a l c i s w e r e f o r l o l t

*Gudr* or *g ra* = the Hind *at* a n s s a b l y r o o m

<sup>7</sup> Parnal's Q u e n

<sup>8</sup> I m a n s t i s p e r s o n t h a t s t e s p a l e r

*Ram* s R a n s p t o f G a l o r *K l* n e l s l e e m e r e l y a t e r m o f f r i n d l y a d d r e s s

*Mjalar* = *mehar*

For Chaura's name I have gone to the Pithu's Prithu Ballar's name of Alha Jalpa's north end of Ura on the bank of the Jamna

*Chaura o! deis Ramapati*—The best of horses take, and take picked riders, and at the hour of midnight pass over to the further bank

Having heard this much Bela uttered a loud scream, 'Handmaid, handmaid,' she cried, 'handmaid, hear my words Go straightway to the palace and bring me my writing bundle' The pen and inkstand she took in her hand, and took up the paper She gave salutation to all the warriors, and to Udāl reverent greeting (60) Has the horse Bendulhya grown old? Or has Raja Paimal died? I ask of thee, O Udāl, heed thou well my words Whilst thou, O tiger, livest, wilt thou become a laughing stock in Mahoba? Passing by Kalpi ghaut Ramapati of Gwalior is coming See that at the ghaut Rama escape not though he should assume seven forms'

(65) Then stout Princess Bela called a runner and said, 'I shall set apart and grant you lands to enjoy unhindered all your life, but let not Chaura know of this, nor let Ramapati of Gwalior know Only tell the news to Udāl that Rama of Gwalior is coming'

He cleans his saddle and binds it on the camel, and quickly mounts (70) With his heel he urges her on, flying like the wind By night running and by day speeding, midway he makes no halt Thus in a few days space, with a cloud of dust flying, he reaches Udal A tent with long walls was pitched, the summit of which soared to heaven An enclosure surrounded a pavilion of Deccan work, with fringes attached to its four sides (75) For the space of a mile floor clothes are spread of cushions there were some fifteen hundred, where the people sat cross legged and touching each other the shields covered the earth as blades of grass Apart sat Kurchul and Kurchwaha, Sengra and Dhar Pāwai<sup>10</sup> There sat the Rajputs clan by clan reclining on cushions Bemused were they from the opium they had eaten men who without blows would not change their purpose (80) Each man with his sacred sword upon his thigh, like a black snake coiled

Bela's camel came alighted on the tented field Jumping down from the camel he alighted adjusting his shield and sword<sup>11</sup> paid his respects before the seat of the chief, and presented his orders While opening the folded letter and looking at the black characters, (80) Udāl burned as a coal and became like dark death upon his throne

Dūiya, Dūiya' he shouted, 'Dūiya hear my words Instantly call for Alha, quickly give him notice'<sup>12</sup>

<sup>1</sup> A *basta* is any wrapper and especially the bundle of writing materials which is kept tied up in a cloth A *da cat* is a portable case containing reed pens and rags sodden in ink. The paper is held in the left hand while writing

<sup>2</sup> Literally headed the letter with Rām Ram *Saut* = *Sāmant*

<sup>3</sup> The name of Udāl's horse

<sup>4</sup> *Jagras* = *jagis*

<sup>5</sup> *Thok* means to beat dust clear *Jahaj* is a camel saddle pad *saī'ns* or *saī'ns* = a she-camel

<sup>6</sup> *Yara* = a dug of the heel *was/ar* = the wind

<sup>7</sup> A *miracha* is the canvas side or ganst of a tent the *chādī'was* is the ornamental top of a tent pole In Hindi *miracha* is a single pole tent

<sup>8</sup> A *daw'ns* is a canopy tent or *shamsiyas* Here commences one of the stock descriptions Compare specimen III v 9

<sup>9</sup> These are all names of Rajput tribes Each tribe sat apart from the others in order of precedence

<sup>10</sup> *Chār'pat*—to adjust pat to rights

<sup>11</sup> *Kaī'phs* is a corruption of *qist* a lock *Thar* is to open a letter In *say'rat* we have one of the rare instances of a foreign (Arabic) word treated as a verb and conjugated.

<sup>12</sup> Dūiya was the groom of Udāl's horse Bendulhya

*Daiji* calls Alha — Come on come on O thunderbolt of war you younger brother calls you *Siba* ghtwary came forth (Alha) the thunderbolt and rushed into the tent (90) Not a minute not a second passed before he arrived in the tent He then called out to Udal Udal hear my words Are you troubled with your neighbour on the border? or has the Chauhan pressed you hard? I ask of you O Udal why have you sent for me at the point of noon?

*Udal* — A stratagem has Chaurā planned Rāmā he has made ready (95) who is coming by the pass of Jalāun to seize the Lady Padmāni

Then give answer Alha Udal hear my words The best of horses take and well chosen horsemen<sup>4</sup> Let not Rāma escape on the roads cut off his head and bring away the trophy

*Udal* — Whomsoever of the young men I may ask for in this tent give me as I ask (100) Then gave answer Alha Udal hear my words Whatsoever you ask for in this tent I shall grant your prayer

*Udal* — Siba of Saurānjī give me Prince Lalhan of Kanauj Al Alawar and Kalā Khan with Jūū Big and Sultān and Bahubālī the son of the Sryyī whom Alha himself for a moment fears<sup>5</sup> (105) (Men these were who could eat a maund of flour each and would each eat an entire goat<sup>6</sup> And the leaf dish on which their morning snack was placed would crumble to dust) Give me Vāmas Ahir Matawar — All these make ready for me and I shall learn the truth about Rāma he of Gwalior shall not escape<sup>7</sup>

Then Alha gave order saying Udal hear my words (110) Whomsoever you asked for in the tent all have I granted to you Only leave behind my brother of Susa and Māyān Talhan of Benares<sup>8</sup> Go on you war Udal, my son he of Gwalior must not escape

Together the men rushed forth and dashed along the roads and in a few days spruce arrived at the river (115) Udal threw out his pickets in the battlefield by the river<sup>9</sup> and at the hour of eight o'clock Ram pūrā arrived When Udal cried aloud and young men hear my words In what region did your birth occur? Where did you assume mortal form? I ask of you my fine fellow to what country are you going?

(120) Then Ram planned a stratagem and spoke words of guile In the west country was I born and there I resumed mortal form A horse merchant I am to sell horses am I going I have heard of a market for horses to sell a horse am I going to Mahabā<sup>10</sup>

Then Udal cried aloud Merchant hear my words (125) At dawn or on a break of day when the glare of the sun comes forth I shall arm a way for you after that if you please go on to Mahabā

*Day rang* means literally the whole body of the thunderbolt Compare *glad of him a bell* *Sry a lex*  
*T r y* broke to the tent

<sup>2</sup> *Dāya* — the frontier country *D a ya* is an abbreviation of the same

<sup>3</sup> *Chīar* — perhaps led

<sup>4</sup> *Sī* is the son of Alha's sister Ikhān was nephew of Jalān and Jūng of Jānauj The others were all sons of Sāyād Tallān Māyān of Benares

<sup>5</sup> *Sar nūch* = sam ch

<sup>6</sup> The root *der* or *dā* explains as meaning to learn

<sup>7</sup> Malkīn was the first cousin of Alha and Udal If self was at Sasāst of the Dāshān He bore the brunt of the Chāhān's attack and was killed He left no record to erase 16<sup>th</sup> lesson that Alha cannot reply refer to him here as his brother Who else can refer to him I do not know

<sup>8</sup> *Māchā* usually denotes men here means a spouse or partner Compare *spemen III* verse 89

<sup>9</sup> *Dāntar* = *dāntar jā māu* = *janma*



With angry talk they wrangled, and fierce waxed the war of words Right well did Udai admonish, but he of Gwalior heeded not Each learned to know the other in the battlefield by the river

(130) With a mocking laugh spake Udai, 'Uncle, hear my words Because of smiting one boy, you have come and planned such a scheme'

With a mocking laugh spake Rama, 'Udai, hear my words You may speak a million times, but I shall not heed and will seize and bring away the Lady Padmini'

On hearing these words, Udai gnawed his palm (in rage and cried),<sup>1</sup> (135) 'To the defiance, and to Swamisui, from whom sprung Pithaura Rai' East and west, and north and south were ravaged the four regions, east and west and north and south, was heard the tramp of Bendula's hoofs As far as Jagannath and Ghurmuhā did I smite, I held the fan at Batesar, Ramesar of Setubandh I smote, even unto Lanka did I take tribute<sup>2</sup> (140) The stream of the Nabada I banked up, so that it turned and flowed westwards<sup>3</sup> If to such a man's mother<sup>4</sup> you should speak as you have done, then were it a shame for me to live'

The angry talk increased and fierce waxed the war of words The sacred blade was drawn at the river side, in a torrent of battle was plied the sword<sup>5</sup> Under the scimitar blows gushed out jets of blood, the swords raised the dust<sup>6</sup>

(145) Fighting elephants as they were cut down fell to the earth, troops of horses fell,<sup>7</sup> there were riders without arms, and horses without noses,<sup>8</sup> elephants lost their trunks, the host yelled in agony<sup>9</sup> The heads which were wont to be tied with saffron turbans, and to be dressed with attar and sweet oil,<sup>10</sup> those very heads were rolling on the earth, while shield and sword clashed all around (150) During the slaughter of the night day appeared, and during the day's fighting evening came on

Ramapati held to every inch of ground, but his pickets that were stationed there gave way<sup>11</sup> Urging on his elephant he came out into the forefront of the battlefield

*Ramapati*—A trumpety servant who would slay, and so bring together the sins of a lifetime<sup>12</sup> If there be my match in the ranks of Mahoba let him come forward in the battlefield<sup>13</sup> (155) Urging on Bendula, Alha's younger brother came to the front

<sup>1</sup> *Gadā* = *gadā* *līyā* (1) e palm of the hand

Somesvarn was the name of Prithviraj's (Pithaura's) father He ruled at Ajmer

<sup>2</sup> Jagannath is the temple of Purī in Orissa Ghurmuhā is said to be a fabulous country where the people have horse's faces Batesar is the well known town in Ag a district famous for its horse-fair Setubandh is the line of reefs joining Cape Comorin to Ceylon At Cape Comorin there is a temple of Śiva Mal esvara Lanka is Ceylon

<sup>3</sup> I do not know to what legend this refers

<sup>4</sup> *I e* Padmini She was really his maternal aunt *Jālan* for *janani*

<sup>5</sup> Regarding the use of the name *Bhagavat* for a sword see note to specimen III verse 14 *Uti* is a torrent a stream Compare verse 169

<sup>6</sup> *Sirohā* is a kind of two edged sword said to be named after the place of its manufacture *Bajā* means a bubbling torrent

<sup>7</sup> *Ohantā* is a kind of fight ng elephant *Sammar* = companies rows

<sup>8</sup> *Tā* *bhāra* = a snout a face

<sup>9</sup> *Māngal* is explained as a kind of elephant and *bhā* *śrīrā* as his trunk *Karā* is a cry of pain

<sup>10</sup> *Kusumā* *ans* is a turban dyed red with saffron (*kusum*)

<sup>11</sup> *He e ghat* = *marchā*

<sup>12</sup> A trumpety servant is literally a servant of a secret one whose wages is only a seer of food a day *Bhī* *awā* = collects *daṅk* = *dash*

<sup>13</sup> *Bīras* = match equal

*Udal*—Here am I the leader of this camp and of this host the chief<sup>1</sup> I am your match in the ranks of Mahoba therefore am I come forward in the battlefield

Looming at him from heel to head (Rama said) Son Udal hear my words Send your elder brother to the front who may be able to withstand my steel

(160) With a mocking laugh spake Udal Uncle hear my words One elder brother is the Thunderbolt of War who takes not his sword in his hand The second elder brother of mine was he of Sussa whose head you cut off and carried away<sup>2</sup> Now I am fully grown I am the eldest able to withstand your steel

When Rama gave answer unto him Son Udal hear my words (165) Take the first cast of the javelin if so be that you have any desire for life left in you<sup>3</sup>

Then gave answer Udal Uncle hear my words From your darts I shall escape My turn comes after yours

Brandishing the javelin Samichu and resting on the front of the howdah<sup>4</sup> Rama pounced blows on his forehead but Bala ever turned the point<sup>5</sup> (170) Udal advanced to make his salute with a cloud of dust flying behind him<sup>6</sup> The countenance of Rama withered his face became dim his jaws fell<sup>7</sup>

*Rama pati*—As a boy I never missed my cast with a shaft now but now at the river side I have missed my cast with the javelin<sup>8</sup> An evil day has come for Delhi, when my weapon has played me false<sup>9</sup> A second bar of iron he brandished a hand nut for an enemy to crack (175) he intended to strike on the chest but Udal had learned from jugglers the art of fence<sup>1</sup> Forceably he smote with the bar but Udal warded it off with his shield

When again Udal cried Uncle hear my words After your turn was over you gave a second blow the third turn is mine<sup>12</sup> Let us fence before the host (each in his turn) as a well is worked by the seekers for water<sup>4</sup> (180) Then gave Rama answer, 'Udal hear my words What have you conned a potent charm or learned how to avert a dart?' Right well I smote you at the river side yet not a wound appeared on your body<sup>5</sup>

*Udal*—I have not conned a potent charm nor have I learned to avert a dart Your darts are of raw iron and you have not paid the smith his price (185) The son of a low

*I tal ti slo* = also play on the name of Alha's son *I t or I tal*

*Ti s s all a* He had a message word which none could withstand and held in the Rajput sense of *far ply* he only used *o est eme o ca o s*

<sup>2</sup> *Ti s s* = Malkhan See note to verse 111 also

<sup>3</sup> *Sa s san o* dart or javelin *I ti lo na t s a p ndo or w ti* excel lance upon to offer the first blow to his opponent It usually happens that as here the Valians allowed two or three free shots and then the hero walks and was *Lak* = his resolve

<sup>4</sup> *San cha* or *Saturn* was the name of the javelin Rama's of course was on an elephant *Pat ya s* the front of the howdah *Laf* = a rest a support

<sup>5</sup> *B r* was said to be the powers of a tel *Daralay* = wading off

*Agaban* = against front

<sup>7</sup> *Ha sr* = dimmled

<sup>8</sup> *B r* = a toy arrow *S r s a* toy arrow *rd o sarpat a k l* of red gums *I ch y* = I missed

*Udal* = an unlikely or l day

<sup>9</sup> *S bar* = a crownbar a bar of iron The second half of the line is literally *lar g g e* the beled rco of a lantern The *d r s* the bar was so hard that a lament as soft as beled ce n compon on rti t

<sup>1</sup> If re again we have a *o g* *o d tay* treated as a *e b*

*Usat* lit complete

*Ah l ya* is from the root *lhal* vti tlo s also lenel to s as t s then t j ult mte

<sup>5</sup> *I r* is the name of a clan the root *br* = to and off (jy magi r m rns or tlerw se)

born mother are you, a good for nothing was your father<sup>1</sup> In your childhood you got no butter to eat in your wrist there is no strength<sup>2</sup> Withstand my darts which were made by order of Raja Parmal, if from my darts you do escape, then you may go home and anew celebrate your birth<sup>3</sup>

Udal then brought his horse to a distance, and laying on Mother Earth the burden of his task (exclaimed),<sup>4</sup> (190) 'O Mighty God, Manya Deo, O Honour of the Chandela Raja O Mother Bela, at my right hand be thou, the spouse of Prince Brahmagit'

He on the one side from his hand discharged the dart, and it lodged in his rival's chest<sup>5</sup> On the other side fell Ram on the field, where the double blow had lighted<sup>6</sup> The enemy fled, a disordered rabble, none stopped to tie his loosened turban<sup>7</sup>



<sup>1</sup> *Wocāha* = *ocāhā* low de p cable *lodā* = low mean ins gn ficant feeble

<sup>2</sup> *Kiāhūcha* = *paāhūcha* *āi/oy* is the negative verb substantive

<sup>3</sup> The *chāhatā* is the feast held on the 8th day after the birth of a child The meaning is that if Ramapati does escape, he may consider that he has passed through death and been born again

<sup>4</sup> *Kālabhar* burden What is meant is that he invoked Mother Earth It is noteworthy that the employment of *āhā* as a meaningless prefix is common in the dialects of the wandering tribes often called 'Gipsies of India' See vol XI

<sup>5</sup> *Ya* = here opposed to *āha* there *Tāthān* to beat, smite

<sup>6</sup> *D hēd* = double The blow was double as it was both natural and supernatural.

<sup>7</sup> *Ran ban* = confused, disordered

## KUNDRI OF HAMIRPUR

Kundri is spoken in the extreme north east of the Hamirpur district on the left bank of the river Ken by some 11 000 people. It is also spoken on the right bank of the same river in the Bhandi district. Immediately to its north lies the Tuhri of the southern part of the Jammu which is a mixture of Bagheli and Bundeli and which has been described under the head of Eastern Hindi (Vol VI pp 132 ff). Kundri is a similar mixture but it differs on the two sides of the Ken. On the right or east side like the other dialects used in Bhandi it is based on Bagheli and is mixed with Bundeli. An account of this form of Kundri will be found in Vol VI pp 132 ff. On the left or west bank of the Ken it is much more influenced by the Bundeli spoken in the rest of Hamirpur and is based on that dialect with a mixture of Bagheli. As a whole Kundri may be considered to be an extension of Lohri towards the south up the lower course of the Ken.

The nature of this local dialect will be evident from the first few sentences of the Parable of the Prodigal Son given below. It will be seen that the verbs follow Bundeli in the formation and use of the past tense except in the case of *salāĩ* which is Bagheli. On the other hand the postpositions *mĩ* in and *lĩ* to are Bagheli and so is the form *mo no* mine although the termination *o* is Bundeli. The general structure of the sentences is throughout pure Bundeli with the typical use of the agent case before the past tenses of transitive verbs which is unknown to Bagheli. The word *lamĩro* for 'son' may be noted.



### NIBHATTĀ OF JALAUN

Although the main language of Jalaun is good Bundeli in the east corner of that district on the south bank of the Jamna we find a dialect locally known as Nibhatta which is a continuation of the Tirhari of Hamirpur found along the banks of the same river. It is spoken by about 10 200 people.

Like Tirhari this riverain dialect is a mixture of Bagheh and Bundeli. Tirhari is certainly based on the former of these tongues but Nibhatta which being further west, is more in the Bundeli country might fairly be classed with either. A few lines of a version of the Parable of the Prodigal Son will be a sufficient example. Note how the language struggles between two idioms. There are Bagheh past tenses like *ka'as* he said *dihs* he gave which require the subject in the nominative case and yet here it is (as in Bundeli) in the case of the Agent. Alongside of these Bagheh forms note the pure Bundeli *late* they were.

Nibhatta is the last of these broken dialects which we meet as we go west.

Besides this Bagheh infection traces are also to be seen of the Kanauji spoken in Oawnpore on the other side of the river. Such is *wa ne* by him.

[ No. 21.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI.

BUNDELI (NIBHATTĀ) DIALECT.

(DISTRICT, JALAUŃ.)

किसी आदमी-के दो लड़का हते । उन-में-से छोटे-ने बापू-से कहसि कि हे बापू धन-में-से जो मोर हिस्सा होय सो हमिन देओ । तब वा-ने उन-को धन बाँट दिहस । बहुत दिन नहीं बीते कि छोटा लड़का सब कुछ जमा कर-के दूर देस चला गहिस । वहाँ बदमाशी-में दिन खोइस अपना धन उड़ा दिहिस ॥

## TRANSLITERATION AND TRANSLATION.

Kisī	ād'mī-kē	dō	laṛkā	hatē.	Un-mē-sē	chhōṭē-nē
<i>A-certain</i>	<i>man-of</i>	<i>two</i>	<i>sons</i>	<i>were.</i>	<i>Them-in-from</i>	<i>the-younger-by</i>
bāpū-sē	kahasi	ki,	'he	bāpū,	dhan-mē-sē	jō mōr hissā hōy
<i>.the-father-to</i>	<i>he-said</i>	<i>that,</i>	<i>O</i>	<i>father,</i>	<i>wealth-in-from</i>	<i>what my share may-be</i>
sō hamin	dēo.'	Tab	wā-nē	un-kō	dhan	bāṭ dihis.
<i>that</i>	<i>to-me</i>	<i>give.'</i>	<i>Then</i>	<i>him-by</i>	<i>them-to</i>	<i>wealth</i>
Bahut	din	nahī	bitē	ki	chhōṭā	laṛkā sab kuchh jamā
<i>Many</i>	<i>days</i>	<i>not</i>	<i>passed</i>	<i>that</i>	<i>the-younger</i>	<i>son</i>
kar-kē	dūr	dēs	chalā-gahis.	Wahā	bad-māsi-mē	din khōis,
<i>made-having</i>	<i>a-far</i>	<i>country</i>	<i>went-away.</i>	<i>There</i>	<i>licentiousness-in</i>	<i>days</i>
ap'nā	dhan	uṛā-dehis.				
<i>his-own</i>	<i>wealth</i>	<i>he-squandered.</i>				

## BHADAURI OR TŌWARGARHĪ

The head quarters of the Bhadawar Rajputs consist of the country on both sides of the river Chambal where it forms the northern boundary of the State of Gwalior. Here also in the Tōwargarh District of Gwalior are the head quarters of the Tomar Rajputs. The language spoken in this tract is known as Bhadauri or (in Tōwargarh) Tōwargarhi. Under whichever name it is known it is the same—viz. a form of Bundeli which is considerably mixed with the Braj Bhal ha spoken in Agra. It varies slightly from place to place being naturally more and more infected with Braj as we go north.

The country in which Bhadauri is spoken may be described as follows. It is spoken over nearly the whole of the main portion of the Gwalior State. It thus extends over a much larger tract than the Bhadawar country proper. It runs down the centre of the State from the Chambal to the border of the old Guna Agency having Brij Bhakha and Harauti to its west and Pāwari Bundeli to its east. To the south it merges into Malwi. In Agra it is spoken in the south of the district in the tract bordering on the Chambal. In Mainpuri it has a few speakers in the Kharla tract on the banks of the Jamna to the south west of the District. In Etawah it is spoken in the tract between the Jamna and the Chambal and across the latter river. The number of speakers is roughly estimated as follows—

Gwalior	1 000 000
Agra	250 000
Mainpuri	8 000
Etawah	55 000
TOTAL	<u>1 313 000</u>

It will be sufficient to give specimens from Gwalior and Agra. The Bhadauri of the other two districts does not differ. It may be mentioned that Bhadauri is not spoken in Jalaun although the dialect was wrongly entered in the Rough List of Languages spoken in that district. The so called Bhadauri of Jalaun is ordinary Bundeli.

The following account of the dialect is based on the specimens.

The system of pronunciation fluctuates. *An* occurs as often as *o* and *ai* as *e*. In the same sentence we often find the same word spelt both ways e.g. *maso* and *masan*. As in the Bundeli of Jalaun we meet curious changes of other vowels e.g. *bauhat* many, for *bahut* (of Jalaun *bul at*) *el at* for *ahat* remaining *leh* for *lahi* having said.

In the case of consonants there is a strong tendency to contraction as in *jantu* knowing for *jan<sup>o</sup>tu*. This is specially noticeable in the case of the letter *r*. For instance—

Instead of	we have
<i>chakaran</i> servants	<i>chalann</i>
<i>par<sup>o</sup>des</i> a far country	<i>paddes</i>
<i>barisan</i> years	<i>bassan</i>
<i>suati</i> memory	<i>sutti</i>
<i>mas<sup>o</sup>nan</i> to strike	<i>mannan</i>
<i>mas<sup>o</sup>tu</i> striking	<i>matlu</i>
<i>kas<sup>o</sup>tu</i> doing	<i>latlu</i>



In the case of **nouns** strong forms usually end in *au* or *o* e.g. *salāu* help The oblique form as usual ends in *e* As elsewhere in Bundeli strong nouns of relationship and some others end in *a* which is not changed in the oblique singular or nominative plural Thus we have—

Non Sing	Obl Sing	Non Plur	Obl Plur
<i>lar<sup>o</sup>la</i> a son	<i>lar<sup>o</sup>la</i>	<i>lar<sup>o</sup>la</i>	<i>lar<sup>o</sup>lan</i>
<i>gloa</i> a house	<i>gloa</i>	<i>gloa</i>	<i>gloian</i>

In one instance the oblique form in *e* has a plural in *ẽ* It is *lamarẽ* (not *hamare*) *do bac<sup>h</sup>cha laĩ* we have two cubs

The influence of Braj (or perhaps Kharaj) is noticeable in the optional employment of a weak termination *u* of nouns Thus *joabu* an answer, *mattu* or *matta* striking *mattu* dying *lattu* doing *gintu* knowing

There is the usual instrumental singular in *an* as in *bhullan* by hunger The post position of the recursive dative is *lẽ* or *lõ* In other respects the declension follows standard Bundeli due allowance being made for pronunciation

In the **pronouns** the influence of Braj has brought into use the form *lõ* or *laũ* for 'I' as well as *mĩ* or *maĩ* So also besides the usual Bundeli forms (*tumao* and *tumao*), we have *tũao* meaning 'thy' or 'your' Me is *moi* corresponding to standard Bundeli *moe* As in Jharani he' and she are *ba* obl *ba* or *bã* plural *be* obl *bin* This is *ja* *ji* or *je* *Apa<sup>o</sup>je* is an oblique plural meaning 'own'

The word for 'what' is the Braj *lala* obl *lale*

In **verbs**, we have the Braj *laũ* I am and (very common) *lo* was The initial *h* of the auxiliary verb is often dropped so that we have forms like *llat aĩ* they eat, *llat au* you (fem) eat *na o* he was not, *relate* they were living and *det ye* (for *det e*) they were giving

There is an interesting survival of an old neuter form in *chalaũ* instead of *clalan* it was wished (by him) *ie* he wished In other respects the conjugation of the verb shows no divergencies from standard Bundeli unless we consider as such *manamẽ* for *manamẽ* let us celebrate

The only other point to note is that *ja* is often used for the conjunction 'that' after verbs of saying instead of *le* or *laĩ*

[ No 22 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDLI (BHADAURI)

(STATE, GWALIOR)

## SPECIMEN I.

काज आदमी-केँ है लरका हे । लुहरे लरका-ने अपने बाप-सौँ कहौ ददा हमारो हिंसा देउ । दोज लरकन-काँँ हिंसा कद-दशौँ वा-केँ बाप-ने । फिर लुहरौ लरका अपने माल ले-गयो और पदेस चलो-गयो और अन्याउ-में अपनी सिग जमा बहाइ दर्ई । वा-केँ पास कछू न रहौ । बाँ बडौँ अकाल परौ और बडौँ तंग-दुखी होन लगौ । ठाकुर-केँ रहइआ रहन लगौ । वा-ने सुअरा खेतन-में चराउन-काँँ भेजौ । तव बाँ-ने चाइौ कि पेट भरि लेउँ भुस खाइ-केँ । काज आदमी-ने वा-काँँ सहारौ नईँ दशौँ । बाँ-ने सोचौँ और कहौ, मेरे बाप-केँ हिँआँ गल्ले आदमी हैं, और सिव कछू खात-पिअत-हँँ और कोज सूधेँ अन्न नाहिँ खात । हौँ भूखन मत्तु हौँ । हौँ अपने बाप-केँ हिँआँ चलोँ और कहौँ, हौँ तिहारो और पनमेसुर-काँँ बडौँ पापी जनमो हौँ । हौँ तिहारो लरका कहिँवे जोगि नाहिँ । मोइअ अपनी चाकर राखि लेउ । महाँ-सेँ चलि-केँ व लरका अपने बाप-केँ हिँआँ आइ-गयो । जब बाप-ने लरका देखौँ दूरई-तेँ तव बाप भजौँ, और लरका ले-केँ छाती-सौँ लगाइ लयो और पुचकारो । तव लरका-ने कहौँ कक्का हौँ तिहारो और पनमेसुर-काँँ बडौँ पापी हौँ और तिहारे चाल-चलन-काँँ मो-में कोज बात नाईँ । हालईँ बाप-ने अपने चाकन-सौँ कहौँ जा-काँँ घर-तेँ पोसाकेँ ल्याओ और हाथ-में मुदरिया और पाँव-में जूती पहराओ । हम तुम सिवरे खाँँ और खुसो मनामें । जा लरका-काँँ फिर-केँ जनम भयो-है । और खोओँ फिर-केँ मिलौ-है । और सिवन-नेँ घरकिन-नेँ बडौँ खुसो मानी ॥

वा खन वा-काँँ बडौँ भैया हार-में हो । जब व अपने घर-केँ टिगाँँ पोहँचि गयो तव अपने आदमी-सौँ बुलाइ-केँ पूछी जि कक्का चौहल-बौहल हुइ-रहौ-है । वा-ने कहौँ कि तिहारे कक्का और लुहरे भैया-ने आइ-गये-काँँ खुसो मानी-है । काहे-तेँ बाप-नेँ फिर-केँ जे लरका आँखिन देखौ । जा-पै

कछू दुखिआय-के व अपने घर-में न गअी । तव वाप-ने आइ-के वा-कौं समभाअी । तव जेठे लरका-ने वाप-सौं ज्वावु दअी । देखौ मुइत-तें तिहारी सेवा हौं कतु-हौं । और कव-हूँ तिहारी बात न डारी । तुम-ने छदाम की कौडीं खिलिबे-कौं न दईं और चली कहा है जा-सौं हम अपयें सगकिन डेते और खुसी मनाउते । जा-ने यौं-हौं धन सिगरी वरवाद कर-दअी सो लरका तुम-कौं प्यारी लगौ वाइ लिवाइ लाये और सिवरी सिमार कौं भेपाचारी-कौं जिमाअी । वाप-नें जेठे लरका-सौं कहौ हम तूँ संग रहे-हैं । और जो कछू घर-में है धनु सो सिव तेरी है । और ज लोकचारज मेरी एसिय राइ चली आइ-है ज तेरे लुहरे भैया-कौ फिरि-कें जनम भअी है । खीअी भअी फिरि-कें आअी-है । जाइ को जानु-हो कि आवेगो ॥

---

[ No. 22.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDĪ.

BUNDELĪ (BHADAURĪ).

(STATE, GWALIOR.)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION.

Kāu ād'mi-kē dwai lar'kā hē. Luh'rē lar'kā-nē ap'nē  
*A-certain man-of two sons were. The-younger son-by his-own*  
 bāp-sō kahī, 'dadā, hamarō hisā dēu.' Dōu lar'kan-kō hisā  
*father-to it-was-said, 'father, my share give.' Both the-sons-to shares*  
 kad-daau bā-kē bāp-nē. Phir luh'rau lar'kā ap'nō  
*having-made-were-given their father-by. Then the-younger son his-own*  
 mā lē-gaō, aur paddēs chālō-gaō, aur anyāu-mē ap'nī  
*property took, and foreign-country went-away, and bad-living-in his-own*  
 sig jamā bahāi-dāi. Bā-kō pās kachhū na rahau. Bā  
*all property squandered. Him-of near anything not remained. There*  
 bārau nkāl parau, aur bārau taṅg-dukhi hōn lagau. Thākur-kē  
*great famine fell, and very distressed to-be he-began. A-rich-man-to*  
 rahuā rahan lagau. Bā-nē suarā khētan-mē charāun-kō bhējau.  
*a-slave to-live he-began. Him-by swine field-in to-graze he-was-sent.*  
 Tab bā-nē chāhau ki 'pēt bhari-lēū bhus khāi-kē.'  
*Then him-by it-was-desired that 'belly I-may-fill husks having-eaten.'*  
 Kāu ād'mī-nē bā-kō sahārau naī daau. Bā-nē sōchau aur  
*Any man-by him-to help not was-given. Him-by it-was-thought and*  
 kahau, 'mērē bāp-kē hīā gallē ād'mī haī, aur sib kachhū  
*it-was-said, 'my father-of here many men are, and all something*  
 khāt piat-haī, aur kōū sūdhē ann nāhī khāt. Haū bhūkhan  
*eating drinking-are, and some moreover food not eat. I by-hunger*  
 mattu haū. Hō ap'nē bāp-kē hīā chalaū aur kahaū, "hō  
*perishing am. I my-own father-of here go and say, "I*  
 tihārō aur Pan'mēsur-kau bārau pāpī jan'mō haū; hō tihārō lar'kā  
*of-thee and God-of great sinner born am; I thy son*  
 kahibē jōgi nāhī; mōi ap'nō chākar rākhī-lōu." Mahā-sē  
*to-be-called fit am-not; me thy-own servant keep." Thence.*  
 chali-kē ba lar'kā ap'nē bāp-kē hīā āi-gaau. Jab bāp-nē  
*started-having that boy his-own father-of here arrived. When the-father-by*

lar' ɾ dekhaɯ duɯaɯ tẽ tab bap bhajau ɾur lar'ka ɫ kẽ  
*son was seen distance from then the father an and son talen laving*  
 chhata sō lagaɯ lau ɾur puch'khaɯ Tɾb ɫur'ka nɫ kãɯ  
*the breast to he applied and he was kissed Then the son by it was said*  
 kakka hō tihaiɯ ɾuɯ Pan'mesɯɯ ɫ au hɯɯau papa haũ auɯ tihɯɫ  
*father I of thee and God of great sinnes am and thy*  
 chal chɯɯɾɯɯ kɾu mo mẽ ɫ ou b it naĩ Halaĩ  
*conduct of me in any thing (in any respect) is not Thy euron*  
 bap nɫ ɾp'ɯɫ chakann saũ ɫ ɾuɯ ɾa kɾũ ghar tẽ  
*the father by his own servants to it was said this (person) for the house from*  
 posal ɾ ɫrao ɾuɯ hath mč mudɯɯɯɯ ɾuɯ pãw mẽ juti pahaiɯau  
*clothes bring and hand in a ring and feet in shoes put*  
 ham tum sib'ɯɫ khãɯ auɯ ɫ husi marɯmč Jɾ lar'ka kau  
*we (and) you all together eat and meiment let make This son of*  
 phɯ kẽ ɾurɯɯ bhayɯ hai aur khɯɯu phɯ ɫč milau hai ' Aur sibɯɯ nẽ  
*again birth become has and was lost again obtained is And all by*  
 ghai ɫin nč ɾuɯ ɫ husi manɯ  
*the members of the family by great pleasure was enjoyed*  
 Bɾ khɯɯ ba kau ɾuɯɯ bhɯɯɯa hu mč ho Jab bɾ ap'ne  
*At that time is elder bottle field in was Then he is own*  
 ghɯɯ ɫ dlugã pōhčhɯ gɾuɯ tɾb ɾp nɫ ad'mɯ sō bulɯ kẽ  
*house of near arrived laving went then is own man from called having*  
 puchhɯ ɾuɯ ɫ ɾha chaur'ɫ ɾurhɯɯ hu ɾuɯ hai ? Ba nɫ kãɯ  
*it was asked that what meiy maling is going on ? Him by it was said*  
 ɫi tihɯɯ kakɾ ɾur hɯɯɯɯ bhɯɯɯ nɫ u gɯɯɯ ɫi khɯɯ marɯ hɯɯ  
*that thy father and younger bottle by arrival of pleasure is being enjoye d*  
 Kaha tẽ bap nẽ phir kč ɾ ɫur' ɾ ãkhɯɯ dɫkhɯɯ Ja pɯɯ kɾchhu  
*Because father by again this son eyes with was see : This on somewol at*  
 dukhɯɯ kẽ bɾ ap'ne ghɯɯ mč nɾ gɾuɯ Tab ɾp nč ɾu kẽ  
*soy being he is own house in not went Then the father by come laving*  
 ba ɫ aũ ɾm'ɾhaɯ Tɾb ɾɫhɯ ɫur' a nẽ bap saũ ɾwabu dɾau  
*him to it was remostated The, the elder son by father to repl, was given*  
 dekhaɯ muddat tẽ tihari ɾwa hɯũ kɾttu hɯũ aur ɫɾb hũ tihɯɯ bat  
*see long since thy service I doing am and ever even thy word*  
 na dauɯ Tum nẽ chhɾdam ɫi kɾurĩ khelbe ɫō nɾ dɾĩ aur  
*not avoided Thee by a clɫadam<sup>1</sup> of cowries spoit ig for ɫot weɯ given and*  
 chɯɯ kãɯ hɯɯ ɾuɯ sō hɯɯ ɾpɾč ɾng'kɯɯ dete ɾur  
 (?) it has been said ɯɫɫɫ ɫ I nɯɯɯ to friends I migt l lave given and

<sup>1</sup> A clɫada s a denom nat on of money = s dams o x twent ffil s of ɾ p e bouts tee ownes o a q arter of ɾ farth ng

I am unable to nterpret clal kaɫaɫa Kãh mɯɯ meɯ e the what or ɾd I ste d of clal we hould expe t some word ɫ kɫɾ a goat



## WESTERN HINDI

BUNDELI (BHADAURI)

(STATE, GWALIOR)

## SPECIMEN II.

कहँ एक गौहदुआ और गौहदुनियाँ रहत-ए । एक दिना विन दोउन-को खूब पिआस लगी । तव गौहदुनियाँ-ने गौहदुआ-सों कही चलो हम तुम पानी पिये । तुम कोऊ कहानी केह जान्त-हो के नाहीं । वहाँ एक चीते-की भटार है । जो तुम कहानी कहि जान्त-हौ तौ चीते-की भटार-पै पानी मिलेगौ । वौहत पिआस लग-रहो-है । विन दोउन-ने हालई चल-दुआ और पानी-के ठौर पौहचे । तव गौहदुनियाँ बोली तुम कहानी जान्त-हो कि नाहीं । और चीते-ने उन दोउन-को देखि लखी । तव गौहदुआ-ने कही कि मोहि देह-की सुत्ति कछू नाई रहौ । गौहदुनियाँ-ने कही कि तौ हिंआँ काहे-कोँ ठाढ़े-हौ पानी पी-लेउ और अपने पुरखा काका-सों राम राम करो । गौहदुआ पानी पिअन लग-गअँ । जब पानी पी-केँ सुत्तो हौ-गअँ तव कलानो कका राम राम । फिर गौहदुनियाँ-तेँ लौट-केँ कही कि तू-जँ पानी पी-लै और तू-जँ राम राम कर-लै । पानी पी-केँ व-ऊ सुत्ती हो-गई । तव पुरखा-सों कही मेरे घर चलौ । हमारें दो वच्चा हैं । जे गौहदुआ कहत-है वच्चा मेरे हैं । वे वच्चा हीं कहति-हीं कि मेरे हैं । सो तुम चलौ और सुभाइ देउ । तव चीते-ने अपने मन-में जान-लई कि मेरी काम वन गअँ । चारों खाइ लैहों । मेरी काम वन-जैहै । वहाँ-सेँ चले अपने ठौर-पै आये वे सिगरे । तव गौहदुनियाँ गौहदुआ-सेँ बोली लरकन-कोँ काका-केँ टिगाँ लिबाय-लाउ । सो वे समझ-केँ तैसो कर-दें । गौहदुआ डरपन-केँ मारें भीतर-से बाहर-कोँ भौह न दिखाओ । तव गौहदुनियाँ-ने कही कि वचन-कोँ हों ल्याउति-हों । फिर व-ऊ भटार-में गुलि गई । चीतो अकेली बाहर ठाढो रहि गअँ । गौहदुनियाँ-ने मसक-केँ उभक-केँ कही पुरखा हम दोऊ जने आपुस-में राजी हूइ गये । एक वा-ने ले-लखौ । एक में-ने ले-लखौ । चीतो लौटो । अपनी भटार-कोँ चलौ गअँ । वे दोऊ अपने वच गये । चीते सों कहि सुनि-केँ पानी पी आये ॥

[ No 23 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDELI (BHADAURI)

(STATE, GWALIOR.)

## SPECIMEN II

## TRANSLITERATION AND TRANSLATION.

Kāhū ek gauh'dūā rui gauh'dūāyā iēht e Īk dina bin  
*Certain one jacl al and a she jacl al living were One day those*  
 doun kō khub pās lḡi T'rb gauh'dūāyā nē gauh'dūā sō  
*two to veiy great thist was felt Then the she jacl al by the jacl al to*  
 l ahī 'ch'lo hram tum panī p'āc̄ tum l ou kahani kch  
*it was said 'come I (and) you water let drink you any story to tell*  
 jant ho kē nahī? B'rhā ek chut. l i bhrt u hai Jo tum l r'hanī  
*I now or not? There one leopard of den is If thou a story*  
 kahī jant hru t u chut. k i bhrtu p'ri p'ri mīl-g'ru baubat  
*to tell dost I now then the leopard of den near water will be got veiy great*  
 pās lḡ r'hi h u Bin doun nē h d'f̄ ch'rl d'ru r'ur panī kē  
*this is being felt' Those two b/ tle upon it was gone and water of*  
 th'ur p'ūh'chē T'rb gauh'dūāyā boh tum kahīnī jant ho k i  
*place they arrived at Then the she jacl al said you a story knowing are or*  
 nahī? Aur chut. nē un doun l nū d'cl h l'ru T'rb gauh'dūā nē  
*not? And the leopard by those two to it was seen Then the jacl al by*  
 l r'hi l i mōh d'cl i suttī l achhu nāī r'hi'  
*it was said that my body of sense any not (has) remained'*  
 Gauh'dūāyā nē l r'hi l i 'tau h'ī k'ch l r'ū th'rhē h'ru? Panī  
*The she jacl al by it was said that 'you here why for standing are? Water*  
 p'ri ku au ap'nē pur' l hā kal i sō iam r'um l aīo'  
*d'nt and you own v'nerable uncle to Ram Ram(=obesance) do'*  
 Gauh'dūā p'ri p'ri lḡ g'ru J'rb panī p'ri kē sutto  
*The jacl al water to d'nt began When water having d'nt i'efished*  
 h'ru g'ru tab k'ranō 'l akā r'um iam' Phū gauh'dūāyā t'c̄  
*became then p'osperity was wished uncle Ram Ram' Then the she jacl al to*  
 h'ut l c̄ l r'hi l i 'tu ū p'ri p'ri l'ru r'ui tu ū  
*having returned it was said that 'you also water d'nt, and you also*  
 Ram Ram l r' l r' Panī p'ri k'āī h'ru suttī h'ogā Tab  
*obesance male' Water having-d'nt she also i'efished became Then*



pur kha so kahī mere ghar' chalaū Hamarē do bachchā  
*the vene able one to it was said my house to come Of is two you g ones*  
 hañ je gauh'dua kahat hai bachcha meri hañ bē bachcha  
*as e this j c l al sa jing is tle young ones mine as e tlose young ones*  
 hō kah'ta ho ki meri hañ So tum ch'laū aur sujhai deu  
*I saying as t l c t mine are Therefore you come and settle( tle dispute)*  
 Tab chite nē ap'ne man mē jan lai ki merai kam  
*Tl en tle leopard b j l is ow: mind in it was conjectured tlat i y business*  
 ban gaau charō khaī laihō merai kam ban jaihai Bahā sē  
*is do e all tle four I shall eat up my business will be done Tl e e from*  
 chale ap'ne thaur pai iye be sig'ic Tab gauh'duniyā  
*the j started thei own place to came tlose all Tl en tle she jackal*  
 gauh dua sē bolī lar han hañ baha ke dhigā libay lau so be  
*the jac l al to said the young ones uncle of near bing so le*  
 samajh kē taise kar dē' Gauh'dua dar pan ke maiē  
*understood laving hle that does Tl e jac l al( by) fear of t l o i gh*  
 bhitar se baharī kañ mōh na dikhao Tab gauh'duniyā ne kahī  
*inside fr om outside to face not was sl owed Tl en tle sl e jac l al b j it was said*  
 ki bachchan kō hō lyauti hō' Phir ba u bhatar mē guli gai  
*that tle young ones I fetching am' Tl en sl e den in disappeared*  
 Chito akelaū baharī tharho iahi gaau Gauh'duniyā ne masak kē ujhak kē  
*Tl e leopard alone outside stands i y i emained Tl e sl e jac l al b j peeped out laving*  
 kahī pur kha ham dou jane apus mē iaji  
*it was said O vene able one we two individuals between our selves i reconciled*  
 hu gaye el ba ne le larū ek mañ ne le larū Chito  
*became one l u i by was tal en one i e by was taken Tl e leopard*  
 lauto ap ni bhatai lō chalu gaau Be dou ap'ne bach gaye  
*i etur ned and his own den to went away Tl ose two tlemselves were saved*  
 Chite sō kahī sumi kē pan pi iye  
*Tl e leopard with conversed laving water having dr un l came*

## FREE TRANSLATION OF THE FOREGOING

Once upon a time there was a jackal and his mate. One day they felt thirsty and the she jackal said to the jackal, come let us drink water. Do you know any stories or not? There is a leopard's den and if you know any stories we will drink there. I am dying of thirst. So they went on to the watering place and when they got there the she jackal said do you know any stories or not? As she said this the leopard caught sight of both of them. Then said the jackal 'I have forgotten everything'. Then said the she jackal 'why are you standing there? Take a drink and then make obeisance to our worthy uncle. So the jackal drank and when he was refreshed he

turned to the leopard and politely wished him good morning. Then he turned to the she jackal and said, 'you too take a drink, and then do you too make obeisance to him.' As soon as she was refreshed she said to the leopard, 'worthy uncle, come to our house. We have two cubs. This jackal says they are his, and I say they are mine. So come along and settle the dispute.' The leopard said to himself, 'here are two and there are two cubs more. I shall eat them all up at once. This is just the thing that suits me.' So the three made off for the jackal's home. When they got there, the she jackal said to the jackal, 'go inside and drag them out before the worthy uncle.' The jackal understood what her device was and went in, but out of fear of the leopard did not come out again. Then said the she jackal, 'I'll go and bring the cubs myself,' and she also slipped inside, leaving the leopard standing alone by the entrance. When they were both safe at home, the she jackal peeped out of her hole and said, 'worthy uncle, we have made up our dispute. He has taken one and I have taken the other.' So the leopard could only go back to his own den, while the jackals were safe and sound, having successfully got their drink by engaging the leopard in talk.

---

The following short folk tale is in the Bhardaun of the District of Agra. It is almost the same as that of Gwahor. The Braj termination *u* is more common. Note the frequency with which contraction occurs. We have *payja* for *par<sup>u</sup>ja* or *pa<sup>u</sup>ja*, subjects, *khachchu* for *kharch*, expenditure, *pattu* for *par<sup>u</sup>tu*, falling, and *jato* for *jat to*, was going. Note also the Braj *lī*, the termination of the accusative dative, and the Kanaujī form *tho*, was

[No 24]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### WESTERN HINDI

BUNDELI (BHADAURI)

(DISTRICT, AGRA)

एक सूर्ज नारायण-कौ महतारी और घरवारी रहें । वे आधौ पज्जा और आधौ घर-कौ खच्चु देत-ये । सो बहू और महतारी-कौ खच्चु-तें पूरौ ना-ओ पचु और पज्जा-कौ खच्चु-तें पूरौ परौ-जातो । तव सूर्ज नारायण-कौ घरवारी-ने सासु-सों कही कै तुम सूर्ज नारायण-पै जाऊ सो तुम सूर्ज नारायण-अपने बेटा-तें कही इतनौ हम-कुं देऊ ता-सों हमारी उदर भरे । तव सूर्ज नारायण-ने अपनी महतारी-तें पूछी कै तुम कैसे करि-कें खाति-ओ । तव उन-ने कही कै सासु बहू-कौ चोरी और बहू सासु-कौ चोरी ऐसैं करि-कें खात-ऐं । तव उन-कौ बहू चलो गई सासु-के पीछें कौरे-सों जाइ ठाडी भई । महतारी डोटा बतराने फिरि सुनि-कें चली-आई । बिन-ने घर आइ-कें लीपो पोतो रोटी बनाई । खूबु भूक दोनो सासु बहू-ने एक ठौर बैठि-कें एक धार-में जेईं रोटी खूबु नीकी तरियाँ-तें । सूर्ज नारायण-कें खूबु बर-कति भई ।

सूर्ज नारायण अपनी अस्त्री-पास आये सूर्ज नारायण चोरी चोरा काऊ पज्जा-ने जानी नाहीं । फिरी सूर्ज नारायण-कौ अस्त्री-कों अधानु रहि-गयो । तव उन-के पैदा भयो पुत्र नवें महीना । पज्जा-में चबाउ भयो । फिरि सूर्ज नारायण अपने देस-कौ नीकी तरियाँ-सों आये । लाऊ लसकर लै कें आये । तव उन-कौ रघु गैल-में अटक गयो । तव हम-ने कही कै सूर्ज नारायण-कौ जाईदा पुत्र होयगौ तो बा-के छूऐं तें रघु बलि-होय । तव

हमारे तुमारे जानें तो सूर्ज नारायण-को नाहीं थो । सूर्ज नारायण अपने मन-में जानत-ए कै हमारौ बेटा-है । तब बेटा घर-तें आओ । रघु पाँच-के अगूठा-तें क्रुद्ध द्यौ । रघु चलि-उठी । अपने घर-कौं चलौ-आओ । तब अपने घर आइ पोहोचौ । खूबु नीकी तरियाँ-तें आनंद भओ । खूबु भजन भओ ॥

---

[ No 24 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDELI (BHADAURI)

(DISTRICT, AGRA)

## TRANSLITERATION AND TRANSLATION.

Ek	Sury Narāyanu kī	mah'tari	raī	ghar barī	rahē
One	Sury Narayan (the Sun God) of	mother	and	wife	were
Bc	adhau	paṅṅa	auru	adhau	ghar kau
They (he)	half	the subjects	and	half	house of
So	brhu	auri	mah'tari	raī	khachchu
But	the daughter in law	and	the mother of	expenditure	from
o	pattu,	aur	paṅṅa	kau	khachchu
was	falling,	and	subjects of	expenditure	from
Tab	Sury Narāyanu kī	ghar barī	ne	sasu sō	kahi
Then	the Sun God of	the wife by	mother in law to	it was said	that,
Sury Narāyanu	paī	jau	so	tum	Sury Narāyanu
the Sun God to	go	then	you	the Sun God	your own
"it'naū	ham kū	deu	ta sō	hamarau	udar
'so much	us to	give,	that from	our	bellies
Sury Narāyanu	ne	ap'ni	mah'tari	tī	puclihū
the Sun God by	his own	mother	from	it was asked	if at
kī	khati au ?	Tab	un no	l rī	kai
having	eating aie ?	Then	her by	it was said	if at,
bahu lī	chorī	rur	bahu	sasu kī	chorī,
the daughter in law of	theft	and	the daughter in law	the mother in law of	theft,
asē	kari kī	khat aī'	Tab	uni kī	brhu
so	done having	eating we aie'	Then	her	daughter in law
Sasu kī	pichhī	kaurī	saū	jai	tharī
The mother in law of	behind	a corner by	going	standing	became
dhotā	br'trānc	Phiri	sunī	kē	chali aī
the son	talked together	Then	heard	having	she came away
aī kī	hipo	poto,	lotī	banāī	Khūbu
come having	plastering	etcetera	was done,	bread	was prepared
donō	sasu	bahu	ne	ek	thaur
both	the mother in law	the daughter in law	by	one	place in
					sat having

ek thar mē jēi 1ot1 khubu nki tariā t̄c Surj Narayanu k̄c  
*one dish in was eaten the bread very good way in The Sun God to*  
 khubu bṛi latī bhāi  
*much blessing became*

Surj Narayanu ṛp̄n1 asti1 pas a1c Surj Narayan 1 choi1 c1 orā  
*The Sun God his own wife of near came The Sun God secretly*  
 kau pajjā n1 jani nahī Phui Surj Narayanu k1 asti1 lō adhann  
*any subject b/ it was known not Then the Sun God of wife to pregnancy*  
 1ṛiṇu g1o Tṛb un l1c paida bhṛ1ṛu putiṛ nabrī mṛiṇna Pṛjja  
*occurred Then I of bo1 n became son (in) month month The subjects*  
 m̄c chṛabau bhṛ1ṛu Phui Surj Narayanu ṛp̄n1c d1c kaṅṅ n1o 1  
*among scandal occurred Then the Sun God his own country to good*  
 1ṛiṇu ṛ1 sō a1c L1n1 las'1 1ṛi 1ṛi l̄c a1c 1ṛb un k1ṛu 1ṛiṇu  
*way in came Banner as my talen having I came Then I is chariot*  
 gṛiṇ m̄c 1ṛal 1 g1ṛu Tṛb h1ṛm n1c kahi 1ṛu Surj Narayanu k1ṛu  
*way in stool went Then us b/ it was said that the Sun God of*  
 jaidā putiṛ hoi'g1ṛu tau ba l1c chhṛiṛi t̄c 1ṛiṇu chṛiṇ hoi'ṛ'  
*begotten son he will be then his touching b/ the chariot will go*  
 1ṛab h1ṛmatc tumatc 1ṛiṇu to Surj Narayanu k1ṛu n1ṛiṇ the  
*Then on your in I knowledge to be sure the Sun God of not I was*  
 Surj Narayanu ṛp̄n1c mṛan m̄c 1ṛiṇu 1ṛu ham 1ṛuṇu bṛ1ṛ h 1ṛ  
*The Sun God his own mind in I knowing was that my son he is'*  
 Tṛb h 1ṛi ghṛi t̄c 1ṛau 1ṛiṇu p̄ṛy k 1ṛguthi t̄c chhṛu d1ṛu  
*Then the son Iouse from came the chariot fool of finger with was touched*  
 1ṛiṇu chṛiṇ uṛiṇu Ṙp̄n1c ghṛi l1ṛi chṛiṇu 1ṛau 1ṛb 1ṛp̄n1  
*The chariot began to move His own Iouse to I came away Then I is own*  
 ghṛi 1ṛ pohōchṛu Khubu n1o 1ṛiṇu t̄c 1ṛmandu bhṛ1ṛu Khubu  
*Iouse I arrived Very good way in rejoicings tool place Well*  
 bhajanu bhṛ1ṛu  
*hymn singing tool place*

### FREE TRANSLATION OF THE FOREGOING

Suraj Narayan the Sun God had a mother and a wife. He used to give half his money to his subjects and half for his household expenditure. What he gave was not enough for the expenses of his mother and his daughter in law, but was enough for the expenses of his subjects. So the wife said to the mother, go to your son, the Sun God and say, give us enough to fill our bellies. Then the Sun God asked his mother, how do you eat? She replied, the mother in law has to steal from the daughter in law, and the daughter in law has to steal from the mother in law. That is the way we eat. The wife had followed her mother-in-law, and stood in a corner behind her when

she and her son killed together. When she had heard what they said she went away. Then the two went home. They plastered the fireplace in order to cook, baked some bread and to their hearts content sat together and ate bread out of the same dish till they were satisfied. Then they blessed the Sun God.<sup>1</sup>

The Sun God visited his wife. He did it quite secretly. None of his subjects knew about it. Then his wife became pregnant and in the ninth month a son was born. There was a scandal about this amongst his subjects. Then the Sun God came home with great pomp. He came with a fully equipped army. His chariot stuck in the way. Then we all said: if this son has been begotten by the Sun God, the chariot will move when he touches it. In your and my opinion he was not the Sun God's child. But the Sun God knew in his heart that the boy was his son. The son came out of the house. He touched the chariot with his toe and it began to move. Then the Sun God arrived at his own house. Great rejoicings took place and loudly were hymns sung.

---

<sup>1</sup> Apparently the deity had increased the household keeping allowance but the story does not say to us so many words.

## THE BROKEN DIALECTS OF THE SOUTH

We have seen that Standard Bundeli is spoken in the districts of Saugor and Damoh of the Central Provinces, which lie on the Vindhyan table land. South of them lies the Narbada Valley with its offshoots, including the districts of Mandla, Jabalpur, Narsinghpur, Hoshangabad and a part of Nimar. Mandla speaks Eastern Hindi, and so does Jabalpur although the language of the latter district gradually merges into Bundeli as we go westwards. Narsinghpur and the greater part of Hoshangabad speak standard Bundeli but the rest of Hoshangabad speaks Malvi and the part of Nimar, Nimadi. South of the Narbada Valley lies the Satpura table land including the districts (going from east to west) of Balaghat, Seoni, Chhindwara and Betul. Balaghat speaks, in the main, a form of Marathi and a number of broken dialects described under the head of Eastern Hindi (Vol VI, pp 174 ff) which are mixtures of Bagheli and the former language. The members of the Lodhi tribe in that district, however, speak a mixture of Bundeli and Marathi which is dealt with here. Seoni, like Narsinghpur to its north-west speaks standard Bundeli. Chhindwara, which is linguistically separated from the Bundeli of Hoshangabad by the Satpura range in which the languages are Gondhi and Kurku, has a broken form of Bundeli in the centre of the district and Marathi in the south. There is no one standard dialect for the whole of central Chhindwara, each tribe seems to have a slightly varying form of speech, but they all closely resemble each other. Besides possessing a few local peculiarities, the Bundeli patois of Chhindwara is mainly remarkable for the large quantity of Hindostani words and idioms with which it is interlarded. West of Chhindwara lies Betul of which the main dialects are a corrupt Malvi and Marathi.

South of the Satpura table land lies the great Nagpur plain of which the language is Marathi. In the district of Nagpur however, a number of tribes scattered over the whole area use a language which is locally known as 'Hindi.' An examination of the specimens which I have received shows that it is a broken mixture of Bundeli and Marathi.

Finally, some members of the Koshti tribe in Chhindwara, Chanda, Bhandara, and Berar and of the Kumbhar tribe in Chhindwara and Buldana, speak a dialect very similar to Nagpur 'Hindi.'

We thus get the following list of broken dialects of the south —

Lodhi (Balaghat)	18,600
Chhindwara Bundeli	145 500
, Koshti	3 242
, Kumbhari	4 400
	153,142
Hindi of Nagpur	105 900
Other Koshti Dialects of the Central Provinces	8 800
Koshti of Berar	2,650
Kumbhari of Buldana	480
	TOTAL 289 572



### THE BROKEN DIALECT OF THE BALAGHAT LÖDHIS

I have said above that Seoni is the south eastern limit of Bundeli. This must be taken with the reservation that a broken patois of Bundeli is found in Balaghat a district still further to the south east.

In Balaghat there are three broken dialects spoken by cultivators who have immigrated into the district during the past few decades. These are) Marari Pöwari and Lodhi. The first two have already been dealt with under the head of Eastern Hindi (Vol VI pp 174 ff). The Lodhi dialect is spoken by about 18 600 people of that caste scattered over the west and centre of the district who have come originally from the country to the north. They speak a broken jargon which is a mixture of Hindostani, Dakhini, Hindostani, Marathi, Bagheli and Bundeli. Judging from the specimens which I have seen, Lodhi is mainly based on the last mentioned dialect. I therefore class it here.

It would be a waste of time and paper to give complete specimens of this mixed jargon. The first few lines of the Parable of the Prodigal Son will suffice. We have fragments of all the dialects mentioned above in this short passage. For instance *the* and *mere* are Hindostani; *meise lo* is Dakhini; *ap'le* own is Marathi; *o* that is Bagheli and *chuko paryo gayo* are Bundeli.

[ No 25 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDĒLĪ (LODĪI BROKEN DIALECT)

(DISTRICT, BALAGHAT)

एक आदमी ख दो लडका थे । ओमेंसे छोटा-ने बाप-से कहा हे  
 बाप सम्पत में जो मेरा हिस्सा हो सो मेरे को दे-देव । तव ओ-ने अपली  
 सम्पत बाँट दीन्ही । भवत दीन नही बीते छोटा लडका सब एकुट्टा कर-खु  
 ट्टर देस चलि गयो और बाहाँ लुचपन माँ दीन गुमाते हुए अपली सम्पत  
 उडाय दीन्ही । जब वह सब उडाय चुको तव वो देस-में बडो अह्वाल पड्यो  
 और ओ देस माँ जा कु कङ्काल भय गयो ॥

## TRANSLITERATION AND TRANSLATION

Ek	rd'mu l ha	do	lar l r	thc	Ō m̄ se	chhotā nc			
One	man of	two	sons	were	Them in form	the younger by			
baṡe	kṛha	he	baṡ	sampat m̄	jo m̄r	hṛsa ho			
the father to	it was said	'O father	property in	what	my share	may be			
so	m̄r ko	dē dē'	Ṫṛb	o nc	ṛḥi sampat	bāṭ dīnh			
that	me to	give away'	Then	him by	his own fortune	was divided			
Bhṛat	dīn nṛhī	bīte	chhotā	lai'ka	sṛb	ekutḥṛ	lai lbu		
Many days	not	passed	the younger	son	all	together	made having		
dur	dēs	chṛh gṛyo,	ṛu	wah̄, luḥṛpan m̄	dīn	gumatē hue			
distant	country(-to)	went away,	and	there	notions living in	days	wasting		
ṛḥi	sampat	uay dīnh	Jab	ṛḥ	sab	uṛy chuḥo,	tab		
his own	fortune	was wasted away	When	he	all	spending finished	then		
ho	dēs m̄	baro	ṛkāl	ṛayo	aur	o	dēs m̄	ṛ-ku	kāngal
that	country in	great	famine	fell	and	that	country in	going	indigent
bhṛy	gayo								
he	became								

## DIALECTS OF CENTRAL CHHINDWARA

To the west of Seoni lies Chhindwara. This District consists of two portions, a northern and a southern. The northern, or Balaghat tract (distinct from the Balaghat district), consists of the hill country above the slopes of the Satpura Mountains and the southern or Zerghat of the tract of lowland beneath them. The language of the Zerghat is Marathi. The Balaghat is a series of high table lands rising as we go north to the Mahadeo Hills. The languages spoken in these Hills do not concern us at present. They are spoken by Gonds and Kurkhs. Between them and the Zerghat, i.e. in the central part of the district the language is a corrupt Bundeli.

At least eight different dialects called respectively Bagheli, Bundeli, Kumbhari, Gaoli, Raghobansi, Kirari, Koshti, and Powari were originally returned as spoken in Central Chhindwara. A reference to the specimens of what is called 'Bagheli' shows that it is not Bagheli at all and that it scarcely differs from what is reported as Bundeli. There are only a few very minor variations. As for Kumbhari the Kumbhars or Potters of Chhindwara are bilingual,—at least some of the specimens of their language are in the ordinary Bundeli of the district and others are in Marathi. Another explanation may be that some of them speak one language and some the other. For want of better information, I have classed the Kumbhari spoken in Chhindwara under Bundeli. At the same time, a very similar form of Kumbhari also based on Bundeli is spoken in Buldana in Berar and hence the Kumbhari dialects as a whole are considered together at the end of this group.

From the account originally given of Gaoli, Raghobansi and Kirari, it was at the time concluded that they were most probably forms of Malwi. An examination of the specimens since obtained will show that they are all merely impure Bundeli. Again, the 3242 speakers of the Koshti dialects which are popularly believed to be a form of Marathi, turn out to be speakers of mongrel mixtures of that language with Bundeli, the latter being the basis. Finally, 3000 Powars were originally reported as speaking a special dialect in Chhindwara. Further enquiry shows that they have no special dialect, but that they speak the ordinary Bundeli of the District.

We thus get the following figures for the Bundeli spoken in Chhindwara —

Ordinary Bundeli of the District, viz —			
Bagheli (so called)	35 000		
Bundeli	23 500		
Powari	3 000	—	121 500
Gaoli	} say		
Raghobansi			21 000
Kirari			
Koshti			3 242
Kumbhari			4 400
		—	153 142
	TOTAL		<u>153 142</u>

The last five will be dealt with subsequently. I now proceed to consider the first three together as being really one dialect. It is spoken by 121 500 people.

The dialect spoken in central Ohhindhara varies from place to place and according to the castes of the people who use it. Besides having peculiarities of its own, the dialect is everywhere freely mixed with ordinary Hindostani. This is no doubt due to the fact that a large portion of the Aryan population claims to have come from Northern India. The mixture is a purely mechanical one. In one sentence we will find a Hindostani expression, and, in the next, the same idea expressed by a Bundeli one. For instance the agent case of the third personal pronoun is sometimes the Hindostani *us ne*, and sometimes the local Bundeli *o ne* or *wo ne*. On the other hand, we find the suffix *lo* sometimes used, as in Hindostani, for the accusative dative (as in *rahan lo chalo gao* he went to live), and sometimes, as in Bundeli for the genitive (as in *teio au Bhag'wan lo lasuwar*, a sinner of (i.e. before) thee and God). In the specimen which follows there are numerous instances of nouns declined after the Hindostani method, and further attention will not be drawn to them.

The following peculiarities which are not due to Hindostani occur in the various Ohhindhara dialects. They have been collected from a number of different sources and most (but not all) of them will be found in the specimen given below.

**Nouns**—For the sign of the accusative dative (besides the Hindostani *lo*) *lhi*, corresponding to the pure Bundeli *lhi*, occurs, thus *me lhi*, to me. We also find *lha* and *lhe*. For the ablative instrumental both *se* and *sa* occur.

In the **pronouns**, the oblique forms of *maĩ*, I, *taĩ*, thou, and *jo*, this or who, are *me* (not *mo*), *te* (not *to*), and *je* (not *ja*) respectively. Thus, *me lhi*, to me, *je lhi*, accusative, which.

The pronoun of the third person is *o* or *wo* (not *bo*), and its oblique form (besides the Hindostani one) is not *ba* but *o*, *wo*, or *woo*. The last form is common amongst Kurmis.

All these pronouns form a dative in *he*, thus *mehe*, to me, *tehe*, to thee, *jehe*, to whom, to this, *ohe*, to him, to that. Sometimes the final vowel is nasalized, as in *mehẽ*. This form corresponds to the Bundeli *mo*, etc.

In **verbs**, the past tense of the verb substantive is usually *hato*, but we also have *hatho* (especially among Kurmis) (compare Dakhini Hindostani *atha*) and *tho* (a Bundeli or Kanauji corruption of the Hindostani *tha*). We may note the usual Bundeli fondness for contractions, as in *lahi*, for *lah'hi*, I will say. The past tense of *den*, to give, is *dao* or *deo*. So *len*, to take.

We may also note that the word for '(he or she) said' is *laho*, not the feminine *lahi*, as in standard Bundeli.

In other respects these dialects closely follow ordinary Bundeli.

The following extract from a version of the Parable of the Prodigal Son will illustrate most of these peculiarities. I am indebted for it to Mr. L. N. Chowdhri. It is in the dialect used by women, and is an excellent example of the general language of the whole of central Ohhindhara.

[ No. 26 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## WESTERN HINDI

BUNDLI (MIXED DIALECT)

(DISTRICT, CHHINDWARA)

(Assistant Surgeon L. N. Choudhury, 1899)

एक आदमी-के दो बेटे होते । उन-में-से छोटे-ने अपने बाप-से कहो दादा मेरो हिस्सा-को माल मे-खूँ दे-दो । इस-पर उस-ने अपनी घर जिन्दगी बाँट दियो । मुतके दिन बीतन न पाये कि छोटे बेटा सबरो माल-टाल इकठो कर-के दूर-के मुलक-में चलो गयो । और ओ-ने अपनी पूँजी वद-माँसी-में खरच कर-डारो । और जब ओ-ने सब खरच कर-डारो तब वो मुलक-में एक बडो भारी काल पडो और ओ-खूँ तगी होन लगी । और वह उस मुलक-के एक भले आदमी-के जोरे रहन-को चलो-गयो । इस आदमी-ने ओ-खूँ अपने खेतों-में सुवरो-के चराउन-के लाने भेजो । वह खुसी-से अपनी पेट फल फूल-से भरत-यो जे-खूँ सुवर खात-थे और कोई आदमी ओ-खूँ कछु नही देत-थे । जब वह आप-ई आयो तब ओ-ने यह कहो । मेरे बाप-के कितने तन्खाहदार नौकरो-को पूरी पूरी राटी खान-को और टेन-को मिलत-है और मैं भूखों मरत-हूँ । मैं अब उठ-के अपने दादा-के जोरे जाहूँ और ओ-से यह कहूँ कि दादा मैं तेरो और भगवान-को कसूरवार हूँ और मैं तेरो बेटा कहन-के लायक नई हूँ । मे-खूँ अपना एक तन्खाहदार नौकर कर-के राख-ले ॥

## TRANSLITERATION AND TRANSLATION.

Ek	ad'mi	ke	do	bete	hrte	Un	mẽ	se	chhote	ne	ap'ni			
One	man	of	two	sons	were	Them	in	form	the	younger	by	his	own	
bap	se	laho		'dada,	mero	hissa	ko	mal	me	khũ	de	do'		
father	to	it	was	said,	'father,	my	share	of	the	property	me	to	give	up'
Is	pai	us	ne	ap'ni	ghar	jind'gi	bãt	dao	Mut'he					
Here	upon	him	by	his	own	liveh'hood	having	divided	was	given	Many			
din	bit'n	na	paye,	ki	chhoti	beti	sab'io	mar	tal					
days	to	pass	not	were	allowed	that	by	the	younger	son	all	property		

ik'tho kai ke du ke mulak mē chalo gao rui o ne ap'ni  
*togeth'er made having distant country into it was gone away and him by his own*  
 pūji badmāsi mē kharach kai daro Au jab o ne sab  
*fortune wickedness in expenditure was made And when him by all*  
 kharach kai daro tab wo mulak mē ek baro bhari kal paro  
*expenditure was made then that country in one very heavy famine fell*  
 au o khū tangi hon lagi Au wah us mulak ke ek bhale  
*and him to poverty to be began And he that country of one well to do*  
 ad'mi ke joie rahan ko chalo go Is ad'mi ne o khū ap'ne  
*man of near live to went away This man by him to his own*  
 khetō mē suwaiō ke chaurān ke lane bhejo Wah khusi se  
*fields in swine feeding of for it was sent He pleasure with*  
 ap'no pet phal phul se bhaat tho je khū suwai khat the  
*his own belly fruits flowers with filling was which swine eating were*  
 aur ko ad'mi o khū kachhū nahī det the Jab wah ap i  
*and any men him to anything not giving were When he himself to*  
 ao tab o ne yah laho mere bap ke kit'ne tankhah dar  
*came then him by this was said my father of how many he ed*  
 nōl'ō ko puri puri roti khan ko au den ko milat hai au māī  
*servants to full full bread eating for and giving for being got is and I*  
 bhukhō marat hū Māī ab uth ke ap'ne dadi ke joie  
*from hunger dying am I now arisen having my own father of near*  
 jahū rui o se yah kahū ki dada māī tero au Bhag'wan ko  
*will go and him to this will say that father I of thee and God of*  
 kasuwar hū au māī tero beta kahan ke layak nāī hū Me khū  
*suner am and I thy son calling of worthy not am Me*  
 ap no ek tankhah dai nōkar kar ke rakh le  
*thy own one he ed ser vant making keep*

### GĀOLĪ, RĀGHŌBANSĪ, AND KIRĀRĪ.

These are the dialects of the castes implied by their names. They are all reported from Ohhindwara.

The number of speakers is estimated as follows :—

Gaoli . . . . .	16,093
Raghobansi . . . . .	3,114
Kirari . . . . .	4,750
	TOTAL, SAY . 24,000

The dialects spoken by them were originally classed in the Rough List of Languages spoken in Ohhindwara District, as forms of Mālwi. As a matter of fact, they in no way differ from the ordinary broken Bundelī of the district. This will be amply shown by a few lines of the version of the Parable in each. Of the three Rāghōbansī borrows most freely from Hindōstānī.

[ No 27 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDĪ

BUNDELI (GAOLI)

(DISTRICT, CHHINDWARA)

कोई आदमी को दो छोकरे हथे । वो-में से नान्हे छोकरा-ने बाप-से  
 कहो कि दादा मेरो हिस्सा कर-दे । तो ओ-के दादा-ने हिस्सा बाटा कर दथो ।  
 मुतके दिन नहीं भये-हथे के नान्हे छोकरा ने अपनो सब धन ले-के दूर  
 मुलख-खे चलो गयो ॥

## TRANSLITERATION AND TRANSLATION.

Koi	ad'mi ko	do	chhok're	hathe	Wo me se	nanhe
<i>A certain</i>	<i>man to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger</i>
chhok'ra ne	baṡ se	kaho	ki,	'dada	mero	hisa kar de'
<i>son by</i>	<i>the father to</i>	<i>it was said</i>	<i>that,</i>	<i>'father,</i>	<i>my share</i>	<i>male'</i>
To o ke	dada ne	hisa	bata	kar do	Mut'ke	din nahĩ
<i>Then him of</i>	<i>the father by</i>	<i>share</i>	<i>divided</i>	<i>was made</i>	<i>Many</i>	<i>days not</i>
bhaye bathe ke	nanhe	chhok'ra ne	ap'no	sab	dhan	le ke
<i>become-were</i>	<i>that the younger</i>	<i>son by</i>	<i>his own</i>	<i>all</i>	<i>wealth</i>	<i>taken having</i>
dur	mulakh khe	chalo gao				
<i>a far</i>	<i>country to</i>	<i>it was gone away</i>				

In the above the only point to be noticed is the way in which the case of the agent in *ne* is used for the subject of an intransitive verb in a past tense,—*chhok'ra ne chalo gao*, it was gone by the son, the verb being used impersonally, as in the Sanskrit *putrena gatam*



[ No. 28.]

## INDO-ARYAN FAMILY. . . . . CENTRAL GROUP.

## WESTERN HINDI.

BUNDELI (RĀGHOBANSI).

(DISTRICT, OHINDWARA.)

कोई आदमी-के दो लड़के थे । वो-में-से छोटे-ने अपने दादा-से कहा  
 के दादा धन-में-से जो मेरो हिस्सा बैठे सो मेहे देव । तव उन-के वाप-ने  
 अपना सब धन बाट द्यो । वहीत दिन नहीं बीते कि छोटे लड़के-ने  
 अपनी सब धन जमा कर-के दूर देस-को निकल-गयो ॥

## TRANSLITERATION AND TRANSLATION.

Kōi	ād'mī-kē	dō	laṛ'kē	thē.	Wō-mē-sē	chhōṭē-nē
<i>A-certain</i>	<i>man-of</i>	<i>two</i>	<i>sons</i>	<i>were.</i>	<i>Them-in-from</i>	<i>the-younger-by</i>
ap'nē	dādā-sē	kahā	kō,	'dādā,	dhan-mē-sē	jō mērō hissā
<i>his-own</i>	<i>father-to</i>	<i>it-was-said</i>	<i>that,</i>	<i>'father,</i>	<i>wealth-in-from</i>	<i>what my share</i>
	baiṭhē	sō	mēhē	dēv.'	Tab	un-kē bāp-nē
<i>may-sit</i>	<i>(i.e. may-be-calculated)</i>	<i>that</i>	<i>to-me</i>	<i>give.'</i>	<i>Then</i>	<i>them-of the-father-by</i>
ap'nā	sab	dhan	bāṭ	daō.	Bahōt	din nahī bitē
<i>his-own</i>	<i>all</i>	<i>wealth</i>	<i>having-divided</i>	<i>was-given.</i>	<i>Many</i>	<i>days</i>
ki	chhōṭē	laṛ'kē-nē	ap'nō	sab	dhan	jamā
<i>that</i>	<i>the-younger</i>	<i>son-by</i>	<i>his-own</i>	<i>all</i>	<i>wealth</i>	<i>collected</i>
dēs-kō	nikal-gaō.					kar-kē dūr
<i>country-to</i>	<i>it-was-gone-out.</i>					<i>made-having a-far</i>

Here again we have an intransitive verb used impersonally with the subject in the case of the agent.

[ No 29 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDLI (KIRARI)

(DISTRICT CHHINDWARA)

कोई आदमी-के दो छोकरा हते । वो में-से नाने छोकरा ने अपने वाप-से कचो दादा धन-को जो हिस्सा मेरा है सो भेहे दे-दे । तो ओ-के दादा-ने हिस्सा बाँटा कर-दौ । सुतके दिन नही भये-हते के छोटे छोकरा-ने अपने हिस्सा-को सवरो धन जमा कर-के दूर देस-को चलो गयो ॥

## TRANSLITERATION AND TRANSLATION

Koi	rd'mi ke	do	chhok'ra	hate	Wo mē se	nāne
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger</i>
chhok'ra-ne	ap'ne	bp se	l'ho	'dadr dhr ko	jo	hisea ma
<i>son by</i>	<i>his own</i>	<i>father to</i>	<i>it was said</i>	<i>'father, wealth of</i>	<i>what share mine</i>	
hu so	m'he	de de'	To	o ke	dadr ne	hisea
<i>is that</i>	<i>to me</i>	<i>give away'</i>	<i>Then</i>	<i>him of</i>	<i>the father by</i>	<i>the share</i>
ka d'ru	mut'ke	din	n'hoi	bh'ra hate	ke	chhot
<i>was made</i>	<i>Many</i>	<i>days</i>	<i>not</i>	<i>become were</i>	<i>that</i>	<i>the younger</i>
ap'ne	hisea ko	sb'ro	dhr	gama	l'ra le	du
<i>his own</i>	<i>share of</i>	<i>all</i>	<i>wealth</i>	<i>collected</i>	<i>made having</i>	<i>a far</i>
chalo go						des ko
<i>it was gone away</i>						<i>country to</i>

Here again we have the same idiom with an intransitive verb

### 'HINDĪ' OF NAGPUR.

From the district of Nagpur, which lies immediately to the south of Ohhindwara, and of which the main Aryan language is Marāṭhī, 105,900 people were returned as speaking 'Hindī.' These people are not confined to any particular locality but are scattered all over the district. They, or their ancestors, hailed originally from the north. This 'Hindī' was provisionally classed as a form of Mālwi. On further enquiry it appears that it is not a sufficiently distinct speech to be called a dialect in its proper sense. The specimens show that it is a broken form of Bundēli, like that of Ohhindwara, but with a greater admixture of Marāṭhī. Indeed, owing to the influence of the schools of the district, which are, as a rule, Marāṭhī, that language is every day acquiring more and more influence, and will some day, no doubt, supersede the Bundēli element altogether.

The following specimen, consisting of a few lines of the Parable of the Prodigal Son, will illustrate the above remarks.

[ No. 30.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI.

BUNDELI ('HINDI' OF NAGPUR.)

(DISTRICT, NAGPUR.)

एक आदमी-खे दो पोखा हते । ओ-में-को नन्ही लरका बाप-खे किहे  
दादा मोरे हिस्सा-को माल मो-खे दे-दे । फेर ओ-ने अपनी जिनगी-की दोई  
पोखन-खे वाटनी कर-दई । अगे थोड़ेच दिन-में नन्हे पोखाने अपनी सब  
धन सावडी । फेर ऊ दूसरे मुलक-में फिरन-खे गयो । वहाँ अपनी सब पैसा  
ओ-ने चहुल-बाजी-में उड़ा-दओ ॥

## TRANSLITERATION AND TRANSLATION.

Ek ād'mi-khē dō pōryā hatē. Ō-mē-kō nanhō lar'kā  
One man-of two sons were. Them-in-of the-younger son(-by)  
bāp-khē kihē, 'dāda, mōrē hissā-kō māl mō-khē dē-dē.'  
The-father-to it-was-said, 'father, my share-of property me-to give-away.'  
Phēr ō-nē ap'nī jin'gī-kī dōi pōryan-khē bāṭ'nī kar-dāi. Āgē  
Then him-by his-own property-of both sons-for share was-made. Afterwards  
thōr-ēch din-mē nanhē pōryā-nē ap'nī sab dhan sāv'dī.  
a-few days-in the-younger son-by his-own all fortune was-collected.  
Phēr ū dūs'rē mulak-mē phiran-khē gaō. Wahē ap'nō sab paisā  
Then he another country-into wander-to went. There his-own all money  
ō-nē chahul-bāji-mē urā-dāō.  
him-by profligacy-in was-wasted.

## THE KOSHTĪ DIALECTS

The Koshtis or silk weavers of the Central Provinces numbered 137 891 in the Census of 1891. Of these some 12 000 were returned for this Survey as speaking special dialects. They were distributed as follows —

Chhindwara—			
Marathi Koshti		2 638	
Hindi Koshti		604	
		—	3 242
Chandri			8 000
Bhandara			800
			—
	<b>TOTAL</b>		<b>12 042</b>

The rest of the Koshtis were reported to speak ordinary Marathi. With the exception of 604 in Chhindwara all these 12 042 were said to speak a special dialect of that language. To them may be added 2 600 Koshtis of Berar making a total of 14 642 who will be dealt with later on together with Kumbhari.

An examination of the specimens received from these localities shows that there is really no such thing as a special Koshti dialect. What is meant is that the Koshtis speak a corrupt mixture of Bundeli, Chhattisgarhi and Marathi of which the relative proportions of the constituents vary according to locality.

We have seen that the district of Chhindwara falls into two main tracts the *Balaghat* or Upland in the north of which the language is corrupt Bundeli and the *Zeghat* or Lowland to the south which forms in reality a portion of the Nagpur and Berar Plain. The Koshti dialect of the Balaghat is known as Hindi Koshti because it is more infected with Bundeli (as might be expected) than the Koshti dialect of the Zeghat.

It would be a waste of space to treat this jargon seriously. I shall give only a few lines of a version of the Parable of the Prodigal Son in the Hindi Koshti of Chhindwara and a short tale from Chanda where the Marathi element predominates.

[ No 31 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## WESTERN HINDI

BUNDLE (MIXED 'HINDI' KOSHTI)

(DISTRICT CEHINDWARA)

कोई मनुष्य-का दो पुत्र हताँ । जन-में-से छोटे-ने पिता-से कही दादा  
संपत्ती-में-से जो मोरो हिस्सा होय सो मो-खे दे दे । ज-ने उन-खे अपनो धन  
वाँट दई । बहुत दिन नही भया-हताँ कि छोटे लडका सब कछु इकट्ठो  
कर-के दूर देश-खे चलियो गये ॥

## TRANSLITERATION AND TRANSLATION.

Koi	manushya ka	do	putra	hataĩ	Ūn-mē se	chhote ne	
<i>Any</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger by</i>	
pita se	kahi,	'dada,	sampatti mē se	jo	moro	hissā	hov
<i>the father to</i>	<i>it-was said,</i>	<i>'father,</i>	<i>fortune in from</i>	<i>which</i>	<i>my</i>	<i>share</i>	<i>may be</i>
so mo khē	dē dē	Ū ne	un khē	apno	dhan	hāt	
<i>that me to</i>	<i>give away</i>	<i>Itm by</i>	<i>them to</i>	<i>his own</i>	<i>fortune</i>	<i>having been</i>	<i>divided</i>
daī	Bahut	din	nahī	bhaya	hataĩ	ki	chhote
<i>as given</i>	<i>Many</i>	<i>days</i>	<i>not</i>	<i>become</i>	<i>were</i>	<i>that</i>	<i>the younger</i>
lakhū	ikattō	ka	ka	dur	dē	khē	chhalio-gaye
<i>things</i>	<i>collecting</i>	<i>a-distant</i>	<i>country to</i>	<i>went</i>	<i>away</i>		

The Koshti of Chanda is much more mixed with Maiaṭhi. We may also note a sign of the dative (*na*) which appears to be borrowed from some dialect of Gujarati. It may be mentioned that many of the silk weavers of the Central Provinces originally came from Gujarat.

[ No 32 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### WESTERN HINDI

BUNDELI (MIXED KOSHṬI DIALECT)

(DISTRICT, CHANDA)

एक मानुस-ला दुय लहान पोख्वा होता । एक पोख्वा आनि एक पोरगी । पोख्वा होतो वो रूपन फार साजरो होतो । पोरगी साधारन होती । एक दिवस वय दुय पोख्वा आरसा जवर खेलता खेलता पोख्वा पोरगी ला बलत बाई येन आरसा मा आमी देखवन कोन साजरो दिसत । पोरगी ला वो बेस नही वाटे । वला समजि की यो मला हिनाबसाठी बलत । मंग वा आपलो बाप जवर जाऊन भाई को गर्हाना सागीस । वा बलीस वावा आरसा मा रूप देखून समाधान पावनु यो वायको को काम । वा-मा मानुसन मन दिनु नही । बाप दुय भन ला पोट संग धरून उन की सामाधानी करीस । वो बलीस पोख्वा हो तुम्ही भगडो नको । आज पासल तुम्ही दुय जन-ही दर-रोज आरसा-मा देखत जा ॥

### TRANSLITERATION AND TRANSLATION

Ek manus la duy lahan poyā hota	Ek porya ani ek por'gi
One man to two small childen were	One boy and one girl
Poyā hoto wo rūp na phai saj'ro hoto	Por'gi sadharan
The boy was he appearance by very beautiful was	The girl common
hota ek diwas way duy poyā ar'sa jawar khel'ta khel'ta	
was One day those two childen mu'oi near playing playing	
porya por'gi la balat, 'bai, ye na ar'sa ma mi dekh'ban kon saj'ro	
the boy the girl to says 'sister this mu'oi m we will see who beautiful	
dīsat' Por'gi la wo bes nahī wate	Wa la sam'je
appears' The girl to that well not was felt	Her to it was thought
hi, 'yo ma la hinab'saṭhi balat'	Mang wa ap'lo bap
that 'this (person) ne to lowering for says'	Then she her own father
jawar jaun bhai lo gahana	Wa bals, 'bab'
near having gone the brother of complaint told	She said, 'father,

r'sa ma rup dekhun samadhan paw'nu yo bay'ho ho kam  
*miss in appearance having seen satisfaction to get this woman of business*  
 Wa ma manus na man dinu nahı Bap duy jhan la  
*It is man to mind to put is not (proper) The father the two persons to*  
 pot sang dharun un hi samadhanı hıus Wo balıs 'porya  
*beast near having held them of satisfaction made He said 'children*  
 ho tumhi jhıg'do naho Aı p'sal tumhi duy jan hi darıoj  
*O you quarrel do not Today from you two persons even every day*  
 n'sa ma dekhıat ja '  
*miss in continue to look '*

---



## KŌSHTĪ AND KUMBHĀRĪ OF BERAR

The Koshtis and Kumbhars of Berar speak also a corrupt form of Bundeli. The following is the number of speakers reported of each —

Koshti—	
Alola	300
Ellohpar	250
Baldana	2 100
	<hr/> 2 6 0
Kumbhari—	
Baldana	60
	<hr/> 60
TOTAL	<hr/> <hr/> 3 0 0

I give a specimen of Kumbhari which comes from Baldana. The Koshti dialect is the same, and no specimen is required. Before doing so, I give a note on the Kumbhari dialects generally.

## THE KUMBHĀR DIALECTS

It has been reported that the Kumbhars of the Central Provinces and of Berar have a dialect of their own which is called Kumbharī. The specimens received do not bear this out. All that is shown is that some of the Kumbhars of these provinces speak corrupt forms of the various local dialects of the localities which they inhabit. At the Census of 1891 the number of Kumbhars reported as existing in the Central Provinces and Berar was as follows —

Central Provinces	102 639
Berar	22 465
TOTAL	125 147

For the Survey the number of speakers of Kumbharī is as follows —

Central Provinces—	
Bhandara	30
Chhindwara	4 400
Chanda	1 000
	5 430
Berar—	
Akola	4 500
Buldana	580
	5 080
TOTAL	10 510

Of these the Bhandara Kumbharī is a corrupt Baghelī and has been dealt with under that dialect of Eastern Hindi (Vol VI pp 180 ff). The Kumbharī of Chanda is a corrupt Telugu and cannot be considered here. The Kumbhars of Akola have it turns out no special dialect. They speak the ordinary Warhadī of the district. There remain —

Kumbharī of Chhindwara	4 400
Buldana	580
TOTAL	4 980

Of the 4 400 Chhindwara Kumbhars some speak a corrupt Bundelī and others a corrupt Marathī. It is impossible to say how many speak each, and hence I perforce put the whole number under Bundelī. The Marathī form of their dialect has been dealt with under the Marathī of the Central Provinces (Vol VII p 295).

The Bundelī form of the Chhindwara Kumbharī is simply the broken Bundelī of the district and needs no exemplification.

The Kumbharī of Buldana is a corrupt mixture of Bundelī with Marathī and traces of Gujarātī or Rājasthānī. As a specimen I give a portion of a version of the Parable of the Prodigal Son. It will also suffice as a specimen of Berar Koshtī.

एक अदमी-को दो लडका थै । नन्हो वाप को कन्हानो लागो वा मोरे हिस्सा की जीनगी मो का दे । वाप ने आपनी जीनगी दोनो-मो वाट दर्द । थोडे दीन से नन्हो लडको आपनी जीनगी ले के देस-को उपर गवो । क्हाँ चैनवाजी से आपनी जीनगी सब उडा दीर्द । ए-का सब पैसा खर्च हो के वी देस-मो बडो काल पडो । ओ के वास्ते बडी आडचण पडी । फेर ओ एक आदमी-के तरफ जा रहा-है । उइ अदमी ने अपने खेत-मे डुकर राखवे-का घरे । क्हाँ ए अदमी न डुकानी खा डारे-को कोंडा-पर खुषी-से आपन पेट भरे हाते । परंतु ओ-को कि-ने ओ वी द्य नही । ए-के वास्ते इ-की आखी उघडी । जब तो आपुन-सो कन्हा लागो मोरे वाप-के कितनेक नौकर-पास सुबो पुरको बचे ऐसे है । पण हम छ्हाँ भुके मरते । फेर मै अब वाप-के तरफ जान हूँ ओ-का कहूँ की वा मै देव को व तोरु भीत अपराधी हूँ । मै तारो लडका कहने माफक नही । मो का इ उपराध मोलकरी सरीखो लगाव ॥

## TRANSLITERATION AND TRANSLATION

Ek	ad'mi ko	do	lad'ka	the	N'inho	bap ko	kawhano	lago,
One	man to	two	sons	were	The younger	father to	to say	began,
'ba,	more	hissa ki	jin'gi	mo ki	de'	Bap ne	ap'ni	
'father,	my	share of	property	me to	give'	The father by	his own	
jin'gi.	dono mo	wat	du	Thode	din se	nanho		
property	the two amongst	dividing	was given	A few	days after	the younger		
lad'ko	ap'ni	jin'gi	le ke	des ko	upar	gawo	Whā	
son	his own	property	taken having	country to	over	went	There	
cham baji se	ap'ni	jin'gi	sab	uda du	h ki	sab	paisa	
me; y	mal'ing with	his own	property	all	was squandered	His	all	money
lharch no ke	vi	des mo	bado	kal	pado,	o ke	waste	badi
having been spent	that	country in	a great	famine	fell,	that of for	great	
ad'chan	padi	Pher	o ek	ad'mi ke	tuaph	ja	raha hu	U
difficulty	fell	Then	he one	man of	towards	going	remained	That

וְיָמֵינוּ אֲרַרְךָ כְּחֵת דִּלְלָרְךָ כְּחֵת לֵךְ דְּבָרְךָ      W h i      e  
 וְיָמֵינוּ אֲרַרְךָ כְּחֵת דִּלְלָרְךָ כְּחֵת לֵךְ דְּבָרְךָ      F e e      t h e  
 וְיָמֵינוּ אֲרַרְךָ כְּחֵת דִּלְלָרְךָ כְּחֵת לֵךְ דְּבָרְךָ      p n a      j t  
 וְיָמֵינוּ אֲרַרְךָ כְּחֵת דִּלְלָרְךָ כְּחֵת לֵךְ דְּבָרְךָ      l e c e      l e  
 וְיָמֵינוּ אֲרַרְךָ כְּחֵת דִּלְלָרְךָ כְּחֵת לֵךְ דְּבָרְךָ      d a v      n a h i  
 וְיָמֵינוּ אֲרַרְךָ כְּחֵת דִּלְלָרְךָ כְּחֵת לֵךְ דְּבָרְךָ      l e t      l i s o      a n y o n e      b y      t h a t      e r e i      s e a      q u e s t i o n  
 וְיָמֵינוּ אֲרַרְךָ כְּחֵת דִּלְלָרְךָ כְּחֵת לֵךְ דְּבָרְךָ      T h e n      I      n o w      f a t h e r      o f      t o u r      i d e  
 וְיָמֵינוּ אֲרַרְךָ כְּחֵת דִּלְלָרְךָ כְּחֵת לֵךְ דְּבָרְךָ      l e t      I      l e t      e      o f      l u n q u e r      a      d i n g      T h e n      I      n o w      f a t h e r      o f      t o u r      i d e  
 וְיָמֵינוּ אֲרַרְךָ כְּחֵת דִּלְלָרְךָ כְּחֵת לֵךְ דְּבָרְךָ      q o u n j      I      l u      t o      s a y      t h a t      ' f a t h e r      I      G o d      o f      a n d      o f      t h e      a l s o      g r e a t  
 וְיָמֵינוּ אֲרַרְךָ כְּחֵת דִּלְלָרְךָ כְּחֵת לֵךְ דְּבָרְךָ      s u n e i      a n      I      t h u      s o n      t o      b e      c a l l e d      w o r t h y      e m n o t      s e      t o  
 וְיָמֵינוּ אֲרַרְךָ כְּחֵת דִּלְלָרְךָ כְּחֵת לֵךְ דְּבָרְךָ      l e c e - f a n c a s d      a      l a l o u e r      t i l e      t r e a t



**STANDARD LIST OF WORDS AND SENTENCES IN WESTERN HINDĪ.**

## STANDARD LIST OF WORDS AND

English.	Hindostāni (Delhi).	Dakhini of Bombay.	Vernacular Hindostāni (Upper Doab).
1. One	Ēk	Ēk	Ēk
2. Two	Do	Do	Do
3. Three	Ṭin	Ṭin	Ṭin
4. Four	Ohār	Ohār	Ohār
5. Five	Pāch	Pāch	Pāch
6. Six	Chha	Chhās	Chha
7. Seven	Sāt	Sāt	Sāt
8. Eight	Āṭh	Āṭh	Āṭh
9. Nine	Nau	Nav	No
10. Ten	Das	Das	Das
11. Twenty	Bis	Bis	Bis
12. Fifty	Paohās	Paohās	Pāchohās
13. Hundred	Sau	Saw	So
14. I	Maī	Maī	Mē
15. Of me	Mērā	Mērā	Mērā
16. Mine	Mērā	Mērā	Mērā
17. We	Ham	Ham	Ham
18. Of us	Hamārā	Hamārā, apnā	Mhārā
19. Our	Hamārā	Hamārā, apnā	Mhārā
20. Thou	Tū	Tū	Tū
21. Of thee	Tērā	Tērā	Tērā
22. Thine	Tērā	Tērā	Tērā
23. You	Tum	Tum	Tum
24. Of you	Tumbhārā	Tumārā	Thārā
25. Your	Tumbhārā	Tumārā	Thārā

SENTENCES IN WESTERN HINDI

B ngr	Bra Bh lls	English
Ek	Ek eku	1 One
Do	Dwa	2 Two
T n	T n t n	3 Three
Ch r	Ch r r ch	4 Four
P ch	P ch	5 Five
Chh	Chh n	6 Six
Satt	S t	7 Seven
Atth	A h	8 Eight
Nū	N n n	9 Nine
Das	Das	10 Ten
B s	B s	11 Twenty
P ch s	Paoh s	12 Fifty
Sau	Sau	13 Hundred
Ma	Hū ma	14 I
Mān	Meran meryan	15 Of me
M m	M ran m rya	16 Mine
Ham hame	Ham	17 We
ihar	Ham au ham yan	18 Of us
Mh r	Ham ran ham ryan	19 Our
Thu tu ta	T	20 Thou
Tē	Tē au teryan	21 Of thee
T r	T ran t rya	22 Thine
Tiam taml	T m	23 You
Tl r	Taml ran taml jan th a th ryan	24 Of you
Th r	T ml ran tamh ryan l rath yan	25 Your



English.	Hindostānī (Delhī).	Dakṛīnī of Bombay.	Vernacular Hindostānī (Upper Doab).
26. He . . . . .	Woh . . . . .	Wō, woh . . . . .	Ō, oh . . . . .
27. Of him . . . . .	Us-kā . . . . .	Us-kā . . . . .	Us-kā . . . . .
28. His . . . . .	Us-kā . . . . .	Us-kā . . . . .	Us-kā . . . . .
29. They . . . . .	Wē . . . . .	Wē, o . . . . .	Wē . . . . .
30. Of them . . . . .	Un-kā . . . . .	Un-kā . . . . .	Un-kā . . . . .
31. Their . . . . .	Un-kā . . . . .	Un-kā . . . . .	Un-kā . . . . .
32. Hand . . . . .	Hāth . . . . .	Hāth . . . . .	Hāt . . . . .
33. Foot . . . . .	Pāw . . . . .	Pāw . . . . .	Pfī . . . . .
34. Nose . . . . .	Nāk . . . . .	Nāk . . . . .	Nāk . . . . .
35. Eye . . . . .	Ākh . . . . .	Ākh . . . . .	Ākh . . . . .
36. Mouth . . . . .	Mūh . . . . .	Mū . . . . .	Mūh . . . . .
37. Tooth . . . . .	Dāṭ . . . . .	Dāt . . . . .	Dāt . . . . .
38. Ear . . . . .	Kān . . . . .	Kān . . . . .	Kān . . . . .
39. Hair . . . . .	Bāl . . . . .	Bāl . . . . .	Bāl . . . . .
40. Head . . . . .	Sir . . . . .	Šir . . . . .	Sir . . . . .
41. Tongue . . . . .	Zabān . . . . .	Jibh . . . . .	Jib . . . . .
42. Belly . . . . .	Pēṭ . . . . .	Pēṭ . . . . .	Pēṭ . . . . .
43. Back . . . . .	Piṭh . . . . .	Piṭh . . . . .	Piṭh . . . . .
44. Iron . . . . .	Lohā . . . . .	Lauwā . . . . .	Lohā . . . . .
45. Gold . . . . .	Sonā . . . . .	Sunnā . . . . .	Sonnā . . . . .
46. Silver . . . . .	Chāḍī . . . . .	Chāḍī . . . . .	Chāḍī . . . . .
47. Father . . . . .	Bāp . . . . .	Bāp . . . . .	Bāppā . . . . .
48. Mother . . . . .	Mā . . . . .	Mā . . . . .	Mā . . . . .
49. Brother . . . . .	Bhāī . . . . .	Īlāī . . . . .	Bhāī . . . . .
50. Sister . . . . .	Bahīn . . . . .	Bhain . . . . .	Bāhān, bobbo . . . . .
51. Man . . . . .	Ādmi . . . . .	Ādmi, marad . . . . .	Yād'mī, māṅas . . . . .
52. Woman . . . . .	'Aurat . . . . .	Aurat . . . . .	Lugāt, hīr-bānū . . . . .

Bangaru	B Bhalha	Eng h
Oh	Wab buh gu gwa	He
Us la	Wa lau b lau gwa lau	7 Of h m
Us la	Wa lau bu lau gwa lau	3 He s
Wa oh	Wə bə gwe	2 They
Un la	W n lau b n lau gan ka!	2 Of them
Un la	W n lau b n lau gan lau	1 The
Hath	Hathu l tu	Hand
Pa r	Pa u	3 Foot
Nakl	Nak n l	4 No o
Akh	Ākh	5 I e
Muh	Mauh muh ran	6 Mo h
Dand	D tu	Tooth
Kən	K nu	12 Fa
Bal	Baru	9 Ha
Sir	Mūra	0 Head
Jib	J bh	11 Tongue
P t	P u	10 Bell
Dhā	Pith	1 Back
Ləy	Lol u	14 Iron
Səna	S unau	4 Gold
Cl it	Cl di	16 Silver
B bbf	Kakk i	1 Hatle
M	Amu ma yə	18 Motl
Bl at	Bl ay bla k r b m	19 Brotl er
Bibt	Bha n	50 S ste
M nas	Tog ma ldu n s	1 Mau
Bayya	I r i l a n	50 Woman

English	Hindustani (Deh)	Dakhn of Bombay	Vernacular Hindustani (Upper Deccan)
53 Wife	B	Aarot	Lugat ghar wali
54 Child	Bachcha	Bachoh	Ulud jatag bale
55 Son	Be a lar ka	Buta	Betta
56 Daughter	Be lar ki	Bet	Bett di
57 Slave	Glulam	Gulam	Gulam
58 Cultivator	Kshetkar	Khetut	Jott bowa kisan
59 Shepherd	Galy	Dingir	Galyar ya
60 God	Kunda	Khuda Allah	Bhaawan Ram j
61 Devil	Shaitan	Satan	Dana
62 Sun	Surya	Surya	Surya
63 Moon	Chand	Chand	Chand
64 Star	Sata	Tara	Tara
65 Fire	Ag	Ag	Ag
66 Water	Paani	Pani	Pani
67 House	Makaan	Ghar	Ghar
68 Horse	Ghora	Ghora	Ghora
69 Cow	Gaui	Gai	Gai
70 Dog	Kutta	Kutta	Kutta
71 Cat	Bil	Bil	Bil
72 Cook	Murgul	Murga	Murga
73 Duck	Battakh	Badalh	Battakh
74 Ass	Gadha	Gaddha	Gadha
75 Camel	Ut	Ut	Ut
76 Bird	Paranda	Pakhota pakh	Chirya
77 Goat	Ja	J	Ja
78 Eat	Kha	Kha	Kha
79 Sit	Baith	Baith	Baith

	1 २ ३ ४	५ ६ ७
111	(1 २ ३ ४) 1 २ ३ ४	7 Wife
Chitra	B १ २ ३ ४ ५ ६ ७ ८ ९ १०	54 Child
B	B १ २ ३ ४	5 Son
Chitr	B १ २ ३ ४ ५ ६ ७ ८ ९ १०	6 Daughter
Na kar	Gul १ २ ३ ४ ५ ६ ७ ८ ९ १०	7 Slave
Karuv	Kar १ २ ३ ४ ५ ६ ७ ८ ९ १०	50 Cultivator
P 1	( १ २ ३ ४ ५ ६ ७ ८ ९ १० )	50 Sheplend
Rat	I an'w'wara Bhag'm na	60 God
Statan	Sat १ २ ३ ४ ५ ६ ७ ८ ९ १०	61 Devil
Sury	Surya १ २ ३ ४ ५ ६ ७ ८ ९ १०	62 Sun
Chat 1	Chandra	63 Moon
T rah	Taruv	64 Star
A	Agri	65 Fire
Pani	Pani	66 Water
Dhund	Bakhar	67 House
Ghosh	Chitra	68 Horse
Dl an H	Gauri	69 Cow
Katta	Katta	70 Dog
Billi	Bilava	71 Cat
Kakkni	Murgi	72 Cook
Battal	Battal	73 Duck
Khotti	Ca'ph' gadh	74 Ass
Uth	Uta	75 Camel
Ch १ २	Chitra	76 Bird
Tur	J u, ja	77 Go
Tim	Kl u १ २ ३ ४ ५ ६ ७ ८ ९ १०	78 Eat
Ba	Ba th	79 Sit

English.	Hindostāni (Delhi).	Dakḥiṇ of Bombay.	Vernacular Hindostāni (Upper Doab).
80. Come	Ā	Ā	Āw
81. Bent	Mār	Mār	Mār
82. Stand	Khaṛā hō	Khaṛō (sic) hō	Khaṛā ho
83. Die	Mar	Mar	Mar
84. Give	Dē	Dō	Dō
85. Run	Bhūg	Bhūg	Bhūg, dōg
86. Up	Upar	Ūpar	Uppar
87. Near	Nazdik	Najik, jās	Nēṛō
88. Down	Nichē	Nichē, talō	Toḷō
89. Far	Dūr	Dūr	Dūr
90. Before	Peshṭar, pah'lē	Sāmnē	Pah'lē, sāk'ml
91. Behind	Pichhē	Pichhē	Pichhē
92. Who?	Kaun	Kaun	Kōu
93. What?	Kyā	Kyā	Kō
94. Why?	Kyū	Kyū	Kyū
95. And	Aur	Nē, anē, hōr, aur	Ar, bar, or, aur
96. But	Lēkin	Par, lēkin, magar	Par, atai
97. If	Agar	Agar, jō	Ajyā, jō
98. Yes	Hā	Hā, hoy	Hā
99. No	Nahī	Nāī	Nī, nāī
100. Ams	Afso	Arō, rō, tobā	Wah
101. A father	Bāp	Bāp	Bāppū
102. Of a father	Bāp-kā	Bāp-kā	Bāppū-kā
103. To a father	Bāp-kō	Bāp-kō, -kū	Bāppū-kū, -nū, -nō
104. From a father	Bāp-sē	Bāp-sē	Bāppū-tē, -tō
105. Two fathers	Do bāp	Do bāp	Do bāppū
106. Fathers	Bāp	Bāp	Bāppū

Bangaru	Braj Bhakha	English
Ā	A	80 Come
Mar	Ṃ r p t	81 Beat
Khar	Thirō hōu	82 Stand
Mar	Maṁ māyjan	83 Do
Do	Deu	84 Give
Bhaj	Bhaj jīu bhagī jan	85 Run
Upur	Upur	86 Up
Nere	Janañ dhug	87 Near
Heh	Nichañ	88 Down
Paie	Du i	89 Far
Sam'ap	Agāñ samūbi	90 Before
Pachhe	Pichhañ pichhañ	91 Behind
Kauu	Ko	92 Who ?
Ke kau	Ka kau	93 What ?
Kyū	K e ku lahō kī	94 Why ?
Hor	Auru	95 And
Par	Paṁ	96 But
Je	Jan	97 If
Hī	Āhā h' h'ī	98 Yes
Nahi	Nāī, n'īhī	99 No
Soch	H iṁ haṁ arōro	100 Alas
Babbu	D u	101 A father
Babbu kē	Dāu kau	102 Of a father
Babbu tī tē	Dau kī kī kī kī	103 From a father
Babbu ka mī tē	Da sī	104 From a father
Dō babbu	Dwaṁ dau	105 Two fathers
Ghaṁ ō babbu	Dau	106 Father

English.	Hindōstāni (Delhi).	Dakhin of Bombay.	Vernacular Hindōstāni (Upper Doab).
107. Of fathers . . .	Bāpō-kā . . . . .	Bāpū-kā . . . . .	Bāppū-kā . . . . .
108. To fathers . . .	Bāpō-kō . . . . .	Bāpū-kō, -kū . . . . .	Bāppū-kū, -nū, -nō . . . . .
109. From fathers . . .	Bāpō-sē . . . . .	Bāpū-sē . . . . .	Bāppū-tē, -tō . . . . .
110. A daughter . . .	Lar <sup>a</sup> ki . . . . .	Bēti . . . . .	Bēṭi . . . . .
111. Of a daughter . . .	Lar <sup>a</sup> ki-kā . . . . .	Bēti-kā . . . . .	Bēṭi . . . . .
112. To a daughter . . .	Lar <sup>a</sup> ki-kō . . . . .	Bēti-kū, . . . . .	Bēṭi . . . . .
113. From a daughter . . .	Lar <sup>a</sup> ki-sē . . . . .	Bēti-sē . . . . .	Bēṭi . . . . .
114. Two daughters . . .	Do lar <sup>a</sup> kiyā . . . . .	Do bēṭiyā . . . . .	Do bēṭi . . . . .
115. Daughters . . . . .	Lar <sup>a</sup> kiyā . . . . .	Bēṭiyā . . . . .	Bēṭi . . . . .
116. Of daughters . . .	Lar <sup>a</sup> kiyō-kā . . . . .	Bēṭiyā-kā . . . . .	Bēṭi-kā . . . . .
117. To daughters . . .	Lar <sup>a</sup> kiyō-kō . . . . .	Bēṭiyā-kū . . . . .	Bēṭiyā-kū, -nū, -nō . . . . .
118. From daughters . . .	Lar <sup>a</sup> kiyō-sē . . . . .	Bēṭiyā-sē . . . . .	Bēṭiyā-tē, -tō . . . . .
119. A good man . . .	Ēk nēk ādmī . . . . .	Ēk achohhā ādmī . . . . .	Chokkhā yād <sup>a</sup> mī . . . . .
120. Of a good man . . .	Ēk nēk ādmī-kā . . . . .	Ēk achohhā ādmī-kā . . . . .	Chokkhā yād <sup>a</sup> mī-kā . . . . .
121. To a good man . . .	Ēk nēk ādmī-kō . . . . .	Ēk achohhā ādmī-kū . . . . .	Chokkhā yād <sup>a</sup> mī-kū, -nū, -nō . . . . .
122. From a good man . . .	Ēk nēk ādmī-sē . . . . .	Ēk achohhā ādmī-sē . . . . .	Chokkhā yād <sup>a</sup> mī-tē, -tō . . . . .
123. Two good men . . .	Do nēk ādmī . . . . .	Do achohhā ādmī . . . . .	Do chokkhā yād <sup>a</sup> mī . . . . .
124. Good men . . . . .	Nēk ādmī . . . . .	Achohhā ādmī . . . . .	Chokkhā yād <sup>a</sup> mī . . . . .
125. Of good men . . .	Nēk ādmīyō-kā . . . . .	Achohhā ādmī-kā . . . . .	Chokkhā yād <sup>a</sup> myū-kā . . . . .
126. To good men . . .	Nēk ādmīyō-kō . . . . .	Achohhā ādmī-kū . . . . .	Chokkhā yād <sup>a</sup> myū-kū, -nū, -nō . . . . .
127. From good men . . .	Nēk ādmīyō-sē . . . . .	Achohhā ādmī-sē . . . . .	Chokkhā yād <sup>a</sup> myū-tē, -tō . . . . .
128. A good woman . . .	Ēk nēk 'aurat . . . . .	Ēk achohhī aurat . . . . .	Chokkhā bir-bānnī . . . . .
129. A bad boy . . . . .	Ēk kharāb lar <sup>a</sup> kā . . . . .	Ēk kharāb chhōrā . . . . .	Bhunḍā lonḍā . . . . .
130. Good women . . .	Nēk 'auratī . . . . .	Achohhī auratī . . . . .	Chokkhī bir-bānnī . . . . .
131. A bad girl . . . . .	Ēk kharāb lar <sup>a</sup> ki . . . . .	Ēk kharāb chhōkri . . . . .	Bhunḍī lonḍī . . . . .
132. Good . . . . .	Nēk, achohhā . . . . .	Achohhā . . . . .	Chokkhā . . . . .
133. Better . . . . .	Beh <sup>a</sup> tar . . . . .	(Ūs-sē) achohhā . . . . .	Ghaṣṣ chokkhā . . . . .

En guru	Braj Bākh	Engl sh
Babbu ~ ka	Dauni kau	107 Of fathers
D bba ~ ti	Dauni ku kau kaĩ	108 To fathers
Babbu~ ka ni ti	Dauni su	109 From fathers
Chhōra	Bitiya	110 A daughter
Chhōra ka	Bitiya kau	111 Of a daughter
Chhōra ti	Bitiya ku kau kaĩ	112 To a daughter
Chhōra ka ni ti	Bitiya su	113 From a daughter
Dō chhōryĩ	Dwaĩ bitiyā	114 Two daughters
Chhōry ~	Bitiya	115 Daughters
Chhōry ~ ka chhōryā ~ ka	Bitiyani kau	116 Of daughters
Chhōry ~ ti	Bitiyani ku kau kaĩ	117 To daughters
Chhōry ~ ka ni ti	Bitiyani su	118 From daughters
Ēk chhēl manas	Ēk bhale madda	119 A good man
Ēk chhēl manas ka	Ēk bhale madd kau	120 Of a good man
Ēk chhēl manas ti	Ēk bhale madd ku kau kaĩ	121 To a good man
Ēk chhēl manas ka ni ti	Ēk bhale madd su	122 From a good man
Dō chhēl mānas	Dwaĩ bhale madd	123 Two good men
Chhēl manas	Bhale madd	124 Good men
Chhēl manas ~ ka	Bhale maddani kau	125 Of good men
Chhēl manas ~ ti	Bhale maddani ku kau kaĩ	126 To good men
Chhēl manas ~ ka ni ti	Bhale maddani su	127 From good men
Ēk chhēl bayyar	Ēk bhali bayari	128 A good woman
Ēk bhun lā chhurat	Ēk bhā'raũ chhaurā	129 A bad boy
Chhēl bayyar ~	Bi ali bayari	130 Good women
Ēk bi un li chhōra	Ēk bhā'ri chhaurā	131 A bad girl
Chhēl chhal	Bhalu . . .	132 Good
Aur chhēl	Naĩk bhālu	133 Hottis



English.	Hindustani (Delhi).	Dakhni of Bombay.	Verzeelar Hindustani (Upper Doab).
131. Best . . .	Sab-se ncheliā, nihāyat 'umda.	Sab-se ncheliā . . .	Sab-se ghanā chokkū
135. High . . .	Ūchā . . .	Ūchā . . .	Unchā . . .
136. Higher . . .	Ziyāda ūchā . . .	Us-se ūchā . . .	Ghanā unchā . . .
137. Highest . . .	Sab-se ūchā . . .	Sab-se ūchā . . .	Sab-se ghanā unchā . . .
138. A horse . . .	Ghōṛā . . .	Ghōṛā . . .	Ghōṛā . . .
139. A mare . . .	Ghōṛī . . .	Ghōṛī . . .	Ghōṛī . . .
140. Horses . . .	Ghōṛē . . .	Ghōṛē . . .	Ghōṛē . . .
141. Mares . . .	Ghōṛiyā . . .	Ghōṛiyā . . .	Ghōṛī . . .
142. A bull . . .	Sāj . . .	Ek bail . . .	Bijār, goh'rā . . .
143. A cow . . .	Gāy . . .	Ek gāi . . .	Gā . . .
144. Bulls . . .	Sāj . . .	Bail . . .	Bijār, goh'rē . . .
145. Cows . . .	Gāyē . . .	Gāy . . .	Gā . . .
146. A dog . . .	Kuttā . . .	Kuttā . . .	Kuttā . . .
147. A bitch . . .	Kutyā . . .	Kutti . . .	Kutyā . . .
149. Dogs . . .	Kuttē . . .	Kuttē . . .	Kuttē . . .
149. Bitches . . .	Kutyā . . .	Kutyā . . .	Kutyā . . .
150. A he-goat . . .	Bak'rā . . .	Bokar . . .	Bak'rā . . .
151. A female goat . . .	Bak'ri . . .	Bak'ri . . .	Bak'ri . . .
152. Goats . . .	Bak'rē . . .	Bak'rē . . .	Bak'rē . . .
153. A male deer . . .	Hiran . . .	Nar Lar'ah . . .	Hiran . . .
154. A female deer . . .	Hiran . . .	Hiran . . .	Hiran . . .
155. Deer . . .	Hiran . . .	Hiran . . .	Hiran . . .
156. I am . . .	Mañ hū . . .	Mañ hū . . .	Mē hū . . .
157. Thou art . . .	Tū hai . . .	Tū hai . . .	Tū hē . . .
158. He is . . .	Woh hai . . .	Wo hai . . .	O hē . . .
159. We are . . .	Ham hañ . . .	Ham hai . . .	Ham hū . . .
160. You are . . .	Tom ho . . .	Tum hō . . .	Tam hō . . .

Bangaru	Braj Bhaṣiṣ	Engl. sh.
Ghaṇe te ghaṇa chhel	Sab su bhalaṇ	34 Best
Ūcha	Ūc au	35 High
Aur ūcha	Nañk ūchāu	136 Higher
Ghaṇe te ghaṇa ūcha	Sab su uol au	137 Highest
Ghōra	Ūk ghōra	138 A horse
Ḡl̄ ḡṝṭ̄	Ēk ḡl̄ ḡṝṭ̄	139 A mare
Ghōre	Ghōṛa	140 Horses
Ghōṛṭ̄yā	Ghūṛṭ̄yā	141 Mares
Khugṛ	Ēka sara eka bhāra	142 A bull
Dhandl	Ēk gayā	143 A cow
Khugṛṣ̄	S̄ṛ	144 Bulls
Dhandyṭ̄	Gayā	145 Cows
Kutta	Ēk kutt	146 A d g,
Kutta	Ēk kut yā	147 A bitch
Kuttie	Kutta	148 Dogs
Kuttīyā	Kuttīyā	149 Bitches
Bakṛa	Ēk bōkṛa	150 A he goat
Bakṛi	Ēk bōkṛī	151 A female goat
Bakṛyā	Bōkṛī	152 Goats
Mi ḡg	Ṭku hīnu	153 A male deer
Miragṛnī	Ēk hīnu	154 A female deer
Mirag	Hīnu	155 Deer
Mañ h̄ñ s̄ñ l̄ s̄	Mañ h̄ñ mañ u	156 I am
Tū ha sa l̄ s̄	Tu hañ t̄ a	157 Thou art
Oh ha sa, ho so	Wuh hañ gu a	158 He is
Ham l̄ añ sañ	Ham l̄ añ ham añ	159 We are
Tham h̄o so	Fam hañ tam au	160 You are

English.	Hindostāni (Delhi).	Dakhni of Bombay.	Vernacular Hindostāni (Upper Doab).
161. They are . . . .	Wē haī . . . . .	Wē hai . . . . .	Wē hē . . . . .
162. I was . . . . .	Maī thā . . . . .	Maī thā, athā . . . . .	Mē thā . . . . .
163. Thou wast . . . . .	Tū thā . . . . .	Tū thā, athā . . . . .	Tū thā . . . . .
164. He was . . . . .	Woh thā . . . . .	Wē thā, athā . . . . .	Ō thā . . . . .
165. We were . . . . .	Ham thē . . . . .	Ham thē, athē . . . . .	Ham thē . . . . .
166. You were . . . . .	Tum thē . . . . .	Tum thē, athē . . . . .	Tam thē . . . . .
167. They were . . . . .	Wē thē . . . . .	Wē thē, athē . . . . .	Wē thē . . . . .
168. Be . . . . .	Ho . . . . .	Ho . . . . .	Ho . . . . .
169. To be . . . . .	Honā . . . . .	Honā . . . . .	Honā . . . . .
170. Being . . . . .	Hotā . . . . .	Hotā . . . . .	Hottā . . . . .
171. Having been . . . . .	Hē-kar . . . . .	Hē-kō . . . . .	Huā . . . . .
172. I may be . . . . .	Maī hoū . . . . .	Maī hoū . . . . .	Mē hū . . . . .
173. I shall be . . . . .	Maī hoūgā . . . . .	Maī hoūgā . . . . .	Mē hūgā . . . . .
174. I should be . . . . .	Maī hotā . . . . .	Maī hotā . . . . .	Mē hotā . . . . .
176. Beat . . . . .	Mār . . . . .	Mār . . . . .	Mār . . . . .
176. To beat . . . . .	Mār'nā . . . . .	Mār'nā . . . . .	Mār'nā, mārap . . . . .
177. Beating . . . . .	Mār'tā . . . . .	Mār'tā . . . . .	Mār'tā . . . . .
178. Having beaten . . . . .	Mār-kar . . . . .	Mār-kō . . . . .	Mār-kai . . . . .
179. I beat . . . . .	Maī mār'tā-hū . . . . .	Maī-nē mār'tā-hū . . . . .	Mē mārū . . . . .
180. Thou beatest . . . . .	Tū mār'tā-hai . . . . .	Tū-nē mār'tā-hai . . . . .	Tū mārē . . . . .
181. He beats . . . . .	Woh mār'tā-hai . . . . .	Wē mār'tā-hai . . . . .	Ō mārē . . . . .
182. We beat . . . . .	Ham mār'tē-haī . . . . .	Ham mār'tē-hai . . . . .	Ham mārē . . . . .
183. You beat . . . . .	Tum mār'tē-hō . . . . .	Tam mār'tē-hō . . . . .	Tam mārē . . . . .
184. They beat . . . . .	Wē mār'tē-haī . . . . .	Wē mār'tē-hai . . . . .	Wē mārē . . . . .
185. I beat ( <i>Past Tense</i> ) . . . . .	Maī-nē mārā . . . . .	Maī-nē mārā . . . . .	Mē mārā . . . . .
186. Thou beatest ( <i>Past Tense</i> ). . . . .	Tū-nē mārē . . . . .	Tū-nē mārā . . . . .	Tē mārā . . . . .
187. He beat ( <i>Past Tense</i> ) . . . . .	Un-nē mārā . . . . .	Un-nē mārā . . . . .	Us-nē mārā . . . . .

Bhāgarū.	Braj Bhākhā.	English.
Oh haĩ, saĩ . . . .	Wē haĩ, gwē aĩ . . . .	161. They are.
Maĩ thā . . . . .	Maĩ han (or au), hē (or ō).	162. I was.
Tū thā . . . . .	Tu han, hē . . . . .	163. Thou wast.
Oh thā . . . . .	Wah han, gu hē . . . .	164. He was.
Ham thē . . . . .	Ham hai, hē . . . . .	165. We were.
Tham thē . . . . .	Tam hai, hē . . . . .	166. You were.
Oh thē . . . . .	Wē hai, gwē hē . . . .	167. They were.
Hō . . . . .	Hōu . . . . .	168. Be.
Hōpā . . . . .	Haibau . . . . .	169. To be.
Hōdā . . . . .	Hōtu . . . . .	170. Being.
Hō-kar . . . . .	Hwai-kai, hai-kē . . . .	171. Having been.
.....	Maĩ hōũ . . . . .	172. I may be.
Maĩ hōgā . . . . .	Maĩ hōgāu . . . . .	173. I shall be.
.....	.....	174. I should be.
Mār . . . . .	Māri (sing.), mārau (pl.) .	175. Beat.
Mār'pā . . . . .	Māribau . . . . .	176. To beat.
Mār'dā . . . . .	Māratu, māttu . . . . .	177. Beating.
Mār-kar . . . . .	Māri-kai, -kē . . . . .	178. Having beaten.
Maĩ mārũ-sā . . . .	Maĩ mārātu(māttu)-hũ, mai māttũ.	179. I beat.
Tū mārũ-sā . . . .	Tū mārātu(māttu)-hai, tũ māttai.	180. Thou beatest.
Oh mārũ-sā . . . .	Wah mārātu(māttu)-hai, gu māttai.	181. He beats.
Ham mārũ-sā (not saĩ) .	Ham mārātu(māttu)-hai, ham māttai.	182. We beat.
Tamhō mārũ-sā . . .	Tam mārātu(māttu)-han, tam māttau.	183. You beat.
Waĩ mārũ-sā (not saĩ) .	Wē mārātu(māttu)-hai, gwē māttai.	184. They beat.
Mai-nē mār्या . . . .	Maĩ-nē mār्याu . . . . .	185. I beat ( <i>Past Tense</i> ).
Tai-nē mār्या . . . .	Tai-nē mār्याu . . . . .	186. Thou beatest ( <i>Past Tense</i> ).
Ua-nē mār्या . . . .	Wa-nē (hā-nē, gwā-nē) mār्याu.	187. He beat ( <i>Past Tense</i> ).

English.	Hindostāni (Delhi).	Dakhni of Bombay.	Vernacular Hindostāni (Upper Doab).
188. We beat ( <i>Past Tense</i> )	Ham-nē mārā . . .	Ham-nē mārā . . .	Ham-nē mārā . . .
189. You beat ( <i>Past Tense</i> )	Tum-nē mārā . . .	Tum-nē mārā . . .	Tam-nē mārā . . .
190. They beat ( <i>Past Tense</i> )	Unhō-nē mārā . . .	Un-nē mārā, wō mārā	Un-nē mārā . . .
191. I am beating . . .	Maī mār'tā-hū . . .	Maī mār'tā-hū . . .	Mē mārū-hū . . .
192. I was beating . . .	Maī mār'tā-thā . . .	Maī mār'tā-thā . . .	Mē mārū-thā, mē mārō-thā .
193. I had beaten . . .	Maī-nē mārā-thā	Maī-nē mārā-thā	Mē mārū-thā . . .
194. I may beat . . .	Maī mārū . . .	Maī mārū . . .	Mē mārū . . .
195. I shall beat . . .	Maī mārūgā . . .	Maī mārūgā . . .	Mē mārūgā . . .
196. Thou wilt beat . . .	Tū mārēgā . . .	Tū mārēgā . . .	Tū mārēgā . . .
197. He will beat . . .	Woh mārēgā . . .	Wō mārēgā . . .	Ō mārēgā . . .
198. We shall beat . . .	Ham mārēgē . . .	Ham mārēgā . . .	Ham mārēgē . . .
199. You will beat . . .	Tum mārēgē . . .	Tum mārēgā . . .	Tam mārēgē . . .
200. They will beat . . .	Wē mārēgē . . .	Wō mārēgā . . .	Wē mārēgē . . .
201. I should beat . . .	Maī mār'tā . . .	Maī mār'tā . . .	Mē mār'tā . . .
202. I am beaten . . .	Maī mārā-jātā-hū . . .	Maī mārā-jātā-hū . . .	Mē mārā-jāū-hū . . .
203. I was beaten . . .	Maī mārā-gayā . . .	Maī mārā gayā . . .	Mē mārā gayā . . .
204. I shall be beaten . . .	Maī mārā-jāūgā . . .	Maī mārā jāūgā . . .	Mē mārā jāūgā . . .
205. I go . . .	Maī jāū-hū . . .	Maī jāū or jāū-hū . . .	Mē jāū . . .
206. Thou goest . . .	Tū jāū-hai . . .	Tū jāū-hai . . .	Tū jā . . .
207. He goes . . .	Woh jāū-hai . . .	Wō jāū-hai . . .	Ō jāū, jā . . .
208. We go . . .	Ham jāū-hai . . .	Ham jāū-hai . . .	Ham jāū, jā . . .
209. You go . . .	Tum jāū-hō . . .	Tum jāū-hō . . .	Tam jāū . . .
210. They go . . .	Wē jāū-hai . . .	Wō jāū-hai . . .	Wē jāū, jā . . .
211. I went . . .	Maī gayā . . .	Maī gayā . . .	Mē gayā, giyā . . .
212. Thou wentest . . .	Tū gayā . . .	Tū gayā . . .	Tū gayā, giyā . . .
213. He went . . .	Woh gayā . . .	Wō gayā . . .	Ō gayā, giyā . . .
214. We went . . .	Ham gayā . . .	Ham gayā . . .	Ham gayā . . .

Benguru	Brij Bhakha	English
Mha nē maryā	Ham nē maryan	188 We beat ( <i>Past Tense</i> )
Tha ne maryā	Ḥam nē maryan	189 You beat ( <i>Past Tense</i> )
Un nē maryā	Wan nē (han nē gun nē) maryan	190 They beat ( <i>Past Tense</i> ).
Maĩ marū sū	Maĩ mattu	191 I am beating
Maĩ mar riyā thā	Maĩ mar rahyan	192 I was beating
Maĩ ne maryā thē	Maĩ ne maryan au	193 I had beaten
	Maĩ marū	194 I may beat
Maĩ marūga	Maĩ marūgan	195 I shall beat
Tū marēga	Tu marūgan	196 Thou wilt beat
Oh mareg :	Wah marūgan	197 He will beat
Ham marēge	Ham marūgē	198 We shall beat
Tham marēgē	Tam marūgē	199 You will beat
Oh marēge	We marūgē	200 They will beat
		201 I shoud beat
Maĩ maryā janda hā	Maĩ maryan jātū	202 I am beaten
Maĩ maryā gaya	Maĩ maryan j tu an	203 I was beaten
Maĩ maryā jaūgā	Maĩ maryan jaūgan	204 I shall be beaten
Maĩ jaū sū	Maĩ jatū	205 I go
Tū jaū sū	Tu jatū	206 Thou goest
Oh jaū sū	Wah jatū	207 He goes
Ham jaū sū	Ham jātū	208 We go
Tham jaū sū	Tam jātū	209 You go
Oh jaū sū	We jātū	210 They go
Maĩ gay :	Maĩ gayan	211 I went
Tū gay :	Tu gayan	212 Thou wentest
Oh gayā	Wah gayan	213 He went
Ham gay	Ham ga	214 We went

English.	Hindostāni (Delhi).	Dakhni of Bombay.	Vernacular Hindostāni (Upper Doab).
215. You went . . . .	Tum gayē . . . .	Tum gayē . . . .	Tam gayē . . . .
216. They went . . . .	Wō gayē . . . .	Wo gayē . . . .	Wō gayē . . . .
217. Go . . . . .	Jā . . . . .	Jā . . . . .	Jā . . . . .
218. Going . . . . .	Jātā . . . . .	Jātā . . . . .	Jāttā . . . . .
219. Gone . . . . .	Gayā . . . . .	Gayā . . . . .	Gayā, giyā . . . .
220. What is your name ?	Tumhārā nām kyā hai ?	Tumhārā nām kyā hai ?	Tērā kō nā hē ?
221. How old is this horse ?	Is ghōṛē-kī 'umr kyā hai ?	Yē ghōṛē-kī umr kitnī hai ?	Yō ghōṛā kai baras-kā ?
222. How far is it from here to Kashmir ?	Yahāṅ-sē Kashmīr kit'ni dūr hai ?	Hyāṅ-sē Kashmīr kitnē (sic) dūr hai ?	Hīntar Kasimīr kit'ni dūr hē ?
223. How many sons are there in your father's house ?	Tumhārē bāp-kē ghar-mē kit'nē bēṭē hai ?	Tumārē bāp-kē ghar-mē kitnē bēṭē hai ?	Tērē bāpp-kē ghar-mē kai bēṭē ?
224. I have walked a long way to-day.	Maī āj bahut chālā-hū .	Āj maī bahōt chālā .	Āj mē bahōt dūr-jō pāṭh gayā.
225. The son of my uncle is married to his sister.	Mērē chāchā-kē laṛ'kō-kī us-kē bahin-sē shādī hui-hai.	Mērē /chāchā-kē bēṭē-nē us-kī bhain-sē shādī kiyā (sic).	Mērē chāchchā-kē bēṭṭē-kā byāh us-kī bhān-kī sāth hūā.
226. In the house is the saddle of the white horse.	Ghar-mē safēd ghōṛē-kā zin hai.	Ghar-mē safēd ghōṛē-kā zin hai.	Koṭhī-mē dhōṛē ghōṛē-kī kāṭhī hē.
227. Put the saddle upon his back.	Us-kī piṭh-par zin kasō .	Us-kē piṭh-par zin rakh .	Us-kē uppar kāṭhī bādhō .
228. I have beaten his son with many stripes.	Maī-nō us-kē laṛ'kō-kō bahut-sē tasmō-sē mārā-hai.	Maī-nō us-kē bēṭē-kū bahōt chharyā mārā.	Mē us-kē bēṭṭē-kū bahōt bēṭ mārē.
229. He is grazing cattle on the top of the hill.	Woh pahār-kī chōṭī-par māwōṣhī charā-rahā-hai.	Wō ḍōgar-kō sir-par ḍhōr charārā-hai.	Ō tīllē-pō ḍhāḡar chugāwē .
230. He is sitting on a horse under that tree.	Woh us darukht-kē niche ghōṛē-par baithā-hai.	Wō us jhār-kē talē ghōṛē-par baithā-hai.	Ō us rakh-kē talē ghōṛē-pō chadhā baithā.
231. His brother is taller than his sister.	Us-kā bhāī us-kī bahin-sē ziyādā lambū hai.	Us-kā bhāī us-kō (sic) bhain-sē ūchā hai.	Us-kā bhāī us-kī bhān-sē ghaṇā uchchōhā.
232. The price of that is two rupees and a half.	Us-kī qimat ḍhāl rupayō hai.	Us-kī kimat aṛhāl rūpiyā hai.	Wā chij ḍhāl rupāṅ-kī .
233. My father lives in that small house.	Mērā bāp us chhōṭē ghar-mē rah'ā-tē-hai.	Mērā bāp us chhōṭē ghar-mē rah'tā-hai.	Mērā . bāppā us chhōṭṭē ghar-mē rahā.
234. Give this rupee to him	Us-kō yeh rupayā dō-dō	Yē rūpiyā us-kū dēo .	Yā rupayā us dō-dō .
235. Take those rupees from him.	Us-sē woh rupayō lō-lō	Wō rūpiyā us-kō pās-sē lō	Yē rupāṅ us-pā-tē lō-lō
236. Beat him well and bind him with ropes.	Us-kō khūb mārō aur rasayō-sē bādh-dō.	Us-kō khūb mārō aur rasat-sē bādhō.	Usē ghaṇā mār-piṭ-kō jowār-tē bādhō.
237. Draw water from the well.	Kūṅ-sē pānī khichō .	Kūṅ-sē pānī nikālō .	Kūṅ-mē-tē pānī khamchō .
238. Walk before me .	Mērē sām'nē chālō .	Mērē āgē chālō .	Mērē āgē chāl . . .
239. Whose boy comes behind you ?	Tumhārē picheṅ kī-kē laṛ'kā-ātū-hai ?	Kī-kā chhokrā tērē picheṅ ātā-hai ?	Tērē picheṅhē kī-kē kōṇḍā āwē ?
240. From whom did you buy that ?	Tum-nō woh kī-sē kharidā-hai ?	Yē tū-nō kī-kē pās-sē bech'te-hiyā ?	Tō yā chij kī-kē-tē lai ?
241. From a shopkeeper of the village.	Gāw-kō ek ḍūkāndār-sē	Khēḍī-kō ḍūkāndār-kē pās-sē.	Gām-kē bān'rā-pā-tē .

Bundeli (Benapohari)	Bundeli (Bhasnari of Gwahar)	English
Tum gaē, gē gayō	Tum ū gayō	215 You went
Ūy gaē, gē	Be ū gayō	216 They went
Jā	Jāu	217 Go
Jāt	Jāt	218 Going
Gaō, gē, gau	Gayau	219 Gone
Tumār kē nāw hai ?	Tihāro kē nāw hai ?	220 What is your name ?
Yū ghur'wā lai baras kē hai ?	Ji ghērē kit'ni bassan kō hai ?	221 How old is this horse ?
Ihā tai Kashmir kit'ni dūr hai ?	Hīy' se Kas'mar katti dūr hai ?	222 How far is it from here to Kashmir ?
Tumār bāp kō ghar maī lai lar'kē hai ?	Tihāro jātē kō ghar mō lai lar'kē hai ?	223 How many sons are there in your father's house ?
Aj maī bahut māgō	Aj hāū bahat chāl kē hō hāū	224 I have walked a long way to day
Mōro kākē kō lar'kē khē bahutwā kē byūhi hai	Hāmōro kākē kō lar'kē kō byūhē bē kē bāhin sō bhōs hai	225 The son of my uncle is married to his sister
Ghar maī supat ghur'wā kē palāichū dharō hai	Bā ghar mō bī suphat gharō lō palāichū dharō hai	226 In the house is the saddle of the white horse
Wē kē pāt pai palāichū dhar dya	Bā palāichū kō bī pai kāsō	227 Put the saddle upon his back
Wē kō lar'kē khē maī nai bahut chap'kan māro hai	Hām jē lar'kē kō bahat dūrakyaī dā	228 I have beaten his son with many stripes
Wē pahār lō upar gōra chārānā hō	Bā dōra pai pahārā pūhō chārānā bahat hai	229 He is grazing cattle on the top of the hill
Wē wē pyārō kō taiāī ghur'wā pai baithō hai	Bā ghārā pū chārphō thārphō hai pēr kē nichē	230 He is sitting on a horse under that tree
Wē kau bhā wē kē bahān-sāī uobō hai	Bā i u bhāyē bī i bahān-sō byō hai	231 His brother is taller than his sister
Wē kau mōl arā rapayē hai	Bā kō d'm ayhāī rapayē hai	232 The price of that is two rupees and a half
M i lēp wē hal'ī marayē maī rahat hai	Mārau kākē bē chhōtē sē bākhā mō rahat hai	233 My father lives in that small house
Wē khē yē rapayē dā dya	Jē rapayē an kō dā	234 Give this rupee to him
Wē saū yā rapayē lai ly	Bē rapayē lai kō	235 Take those rupees from him
Wē khē khub māī au jō'ni sāt bād dya		236 Beat him well and bind him with ropes
Pāni kuaī tai āichē kē	Kuī tē pāni bhāi kē	237 Draw water from the well
Wē āgāt māg	Hāmārō sam'ro phātō	238 Wall before me
Kyū lau lar'kē tumār pūchhāī kwat hai ?	Kaun kau lar'kē chālu sūt hai pūchhē ?	239 Whose boy comes behind you ?
Wē kō khāī lai-hai ?	Kaun tē tam nō bē-kē jāō ?	240 From whom did you buy that ?
Gāw kō dukān dūī sāt	Bē gāū kō bānyē kō tō	241 From a shopkeeper of the village





## PAÑJABI

The name 'Pañjabī' explains itself. It means the language of the Punjab. As will be seen immediately the name is not a good one, for Pañjabī is not by any means the only language spoken in

Name of the Language

that Province

Pañjabī is the tongue of about 12½ millions of people and is spoken over the greater part of the eastern half of the Province of the Punjab in the northern corner of the State of Bikaner in Rajputana,

Where spoken

and in the southern half of the State of Jammu. In the extreme north east of the Province, & in most of the Simla Hill States and Kulu the language is Paharī. Further south, in the districts lying on or near the right bank of the river Jamna viz in the eastern half of Umballa in Karnal in most of Hissar (and the neighbouring portions of the State of Patiala), in Rohtak, Delhi and Gujgaon, the language is not Pañjabī, but is some form of Western Hindi. With these exceptions, we may say that the vernacular of the whole of the eastern Punjab is Pañjabī. To the north of this area lie the Himalayas to its south the arid plains of Bikaner and to its west the inhospitable *Baī* of the Rechna Doab.

To its north and north east Pañjabī is bounded by the Paharī of the lower ranges of the Himalayas. It hardly extends into the hill country

Language Boundary

On the east it has the various forms of western Hindi, Vernacular Hindostani in east Umballa, and Bangaru spoken in the country immediately to the west of the Jamna. On the south it has the Bagri and Bikaneri dialects of Rajasthan spoken in west Hissar and Bikaner. The boundary between Pañjabī and all these languages is very fairly defined (although of course there is a certain amount of mingling from one language into another) for the difference of language to a large extent connotes a difference of nationalities. More especially on the border line between Pañjabī and Western Hindi we see that Pañjabī is essentially the language of the Sikhs. We may here roughly put the boundary between the two languages as coinciding with the course of the river Ghaggar. The people to the east of the Ghaggar valley, excepting stray colonies of Sikhs, all speak Western Hindi.

To the south, on the other hand there is a gradual mingling into Rajasthan, through an intermediate dialect named Bhattarī. Like Pañjabī, Rajasthanī is a language which originally belonged to the Outer Circle of Indo-Aryan speeches a substratum of which still remains. At the same time, this basis has been overlaid and almost hidden by a wave of language belonging to the Inner Group<sup>1</sup>. The two languages, thus closely resembling each other, merge into each other without difficulty. Indeed, it is a curious fact that the Dogra, the most northern form of Pañjabī, shows peculiarities of pronunciation (such as the change of the initial *h* to *g* in declensional suffixes) which also exist in Bagri.

---

This will be fully explained when dealing with the characteristics of Pañjabī. *V. de pp. 611 ff. post.*

On the north there is a distinct dialect of Paŷjābī, Dōgrā,—which is intermediate between standard Paŷjābī and the Pahāyī of the lower Himalayas.

It will have been observed that hitherto I have said nothing about the western boundary of Paŷjābī. The reason is that it is impossible to fix such a boundary. To the west of Paŷjābī lies the Lahndā or Western Paŷjābī language, which we may take to be firmly established in the Jech Doab. On the other hand Paŷjābī of the purest kind is spoken in the upper part of the Bari Doab. Between these two lies the Rechna Doab and the lower part of the Bari Doab. A glance at the map facing page 607 will make my meaning clear. Here the language is a mixture of Paŷjābī and Lahndā,—more Paŷjābī to the east,—more Lahndā to the west. We shall see that the reason for this is that an old form of Lahndā must once have extended right up to the Sarasvatī, and that it is still the foundation of Paŷjābī. The Lahndā influence grows stronger (even in the Paŷjābī tract) as we go westwards, as the influence of the wave of the language of the Inner Group, which has encroached from the east and has formed modern Paŷjābī, weakens. It thus happens that, although in India we continually see two neighbouring languages gradually merging into each other, nowhere is the process so gradual as in the case of Paŷjābī and Lahndā. It is quite impossible to point to any boundary line or approximate boundary line between the two forms of speech. As, however, some kind of boundary between the two languages is necessary for the purposes of this Survey, I have assumed the following conventional line to mark the division between them. Commence at the northern end of the Pabbī range in the Gujrat district, go across the district to the Gujranwala town of Rāmnaḡar on the Chenab. Then draw a line nearly due south to the southern corner of Gujranwala, where it meets the northern corner of the district of Montgomery. Then continue the line to the southern corner of Montgomery on the Sutlej. Follow the Sutlej for a few miles and cross the northern corner of the State of Bahawalpur. Everything to the east of this line I call Paŷjābī, and everything to the west of it I call Lahndā; but it must be remembered that this line is a purely arbitrary convention, and that for some distance to the west of that line, the language which I call Lahndā differs but slightly from the language of the east of the Rechna Doab and of north-east Gujrat which I call Paŷjābī. I have been guided mainly by the vocabulary. To the west of the line, the language, which is mainly that of the tract known as the *Bār*, or Jungle, has a vocabulary which agrees much more closely with that of Lahndā. Except in Multan, we do not find Lahndā inflexions established till we cross the Chenab.

An interesting fact arises from the foregoing discussion. The Punjab, or *Panĵāb*, Paŷjābī and the Land of the Five Rivers. is properly the 'Land of the Five Rivers,' the Jhelum, the Chenab, the Ravi, the Beas, and the Sutlej. Now, the Paŷjābī language extends far to the east of the Sutlej; the most eastern of these, five, reaching up to the Ghaggar. It occupies the Doabs between the Beas and Sutlej, and between the Ravi and the Beas-Sutlej. It also occupies a part of the Rechna Doab between the Chenab and small corner of the Jech Doab between the Jhelum and the Chenab, and the Ravi, but in nearly the whole of the great tract watered by the Chenab and the Jhelum and by the lower part of the Sutlej Paŷjābī is not spoken. Paŷjābī is hence not the language of the entire 'Land of the Five Rivers.'



The other sub-dialects of ordinary Paŷjābī are the dialect of the Jullunder Doab, Pōwādhī, Rāṭhī, Mālwāī, Bhaṭṭiānī, and the Paŷjābī of the Rechna Doab and North-east Gujrat. The dialect of the Jullunder Doab closely resembles that of Ludhiana. As we approach the hills, however, we see signs of the influence of Pahāyī. Pōwādhī (the Paŷjābī of the Pōwādh, or eastern Punjab), as its name implies, is the most eastern form of Paŷjābī. It is spoken on the south bank of the Sutlej in the Ludhianna district (and is here identical with the Ludhianna dialect just dealt with at some length), but its main territory is the Paŷjābī speaking part of the Punjab east of, say, the 76th degree of east longitude. To its east we have the Western Pahāyī of the southern Simla Hill States, the vernacular Hindōstānī of Umballa and East Patiala, and the Bāngarū of Karnal. To its south it has the Rāṭhī Paŷjābī to be described immediately, and to its west Mālwāī Paŷjābī. As we may expect, Pōwādhī Paŷjābī is more and more influenced by Western Hindī as we go eastwards. Immediately to the south of Pōwādhī and Mālwāī Paŷjābī, in the valley of the Ghaggar, lies the Rāṭhī Paŷjābī of the Rāṭh or 'Ruthless' Musalmān Pachhāqās of that tract. It is even more strongly infected by the Bāngarū dialect of Western Hindī than Pōwādhī. It is also noteworthy for its preference for nasal sounds. To its south lie the Bāgrī and Bāngarū of Hissar. West of the 76th degree of east longitude as far as the Sutlej lies the Mālwā or old settled dry country of the Sikh Jaṭṭs, to the south of which lies the 'Jangal' or unsettled country. The language of these areas is known as Mālwāī Paŷjābī or Jaṅgālī. To its south it has the Rāṭhī Paŷjābī of the Ghaggar valley, and the Bhaṭṭiānī Paŷjābī of South Ferozepore and Bikaner. Mālwāī Paŷjābī does not differ materially from the Ludhiana Standard, but as we go south a tendency is observable to substitute a dental *n* and *l* for a cerebral *ṅ* and *ṛ* respectively. South of the Mālwā in South Ferozepore and north-west Bikaner, lies Bhaṭṭiānā, the country of the Bhaṭṭīs. Here Paŷjābī is merging into Rājasthānī and we find a mixed dialect which I name Bhaṭṭiānī. Bhaṭṭiānī is spoken on the left bank of the Sutlej a long way up into Ferozepore, and is there locally known as Rāṭhaurī. Crossing the Sutlej we enter the Bari Doab. The central portion of this is the Mājh and has been already dealt with. South-east of Lahore lies the district of Montgomery, like Lahore, lying on both sides of the Ravi. The cis-Ravi portion of Montgomery, although politically within the Bari Doab, belongs linguistically to the next Doab, the Rechna, between the Ravi and the Chenab. It is in this Rechna Doab that we see Paŷjābī merging into Lahndā.

As explained above, it is impossible to show any distinct boundary between these two languages, and, for the purposes of this Survey, I have adopted a purely conventional line commencing at the northern end of the Pabbi range of hills near the north-west corner of Gujrat and ending on the Sutlej at the south-east corner of Montgomery, with a slight deflection down the Sutlej, across the north-eastern end of the State of Bahawalpur, where it meets the southern border of Bhaṭṭiānī. Everything to the east of this line I call, for the purposes of this Survey, Paŷjābī, and everything to its west Lahndā. This Paŷjābī of north-east Gujrat, of the Rechna Doab, and of east Montgomery becomes more and more infected with Lahndā characteristics as we go west.

The following tables show the number of speakers of Paŷjābī as estimated for this Survey. Most of the figures are based on those of the Census of 1901. I commence with the number of speakers of Paŷjābī in those tracts in which it is a vernacular.

TABLE SHOWING THE NUMBER OF SPEAKERS OF PANJĀBĪ IN AREAS IN WHICH IT IS A VERNACULAR.

<b>Mūjhi—</b>			
Lahore . . . . .		1,033,824	
Amritsar . . . . .		973,054	
Gurdaspur . . . . .		800,750	
		<hr/>	2,807,628
<b>Jullander Doābi—</b>			
Jullander . . . . .		905,817	
Kapurthala . . . . .		296,976	
Hoshiarpur . . . . .		848,655	
Mixed dialects . . . . .		207,321	
		<hr/>	2,258,769
<b>Powādhi—</b>			
Hissar . . . . .		148,352	
Umballa . . . . .		337,123	
Kalsia State . . . . .		16,933	
Nalagarh State . . . . .		39,545	
Mullog State . . . . .		3,193	
Patiala State . . . . .		837,000	
Jind State . . . . .		13,000	
		<hr/>	1,397,146
<b>Rāṣṭhī—</b>			
Hissar . . . . .		36,490	
Jind State . . . . .		2,500	
		<hr/>	39,990
<b>Mālwāi—</b>			
Ferozepore . . . . .		709,000	
Ludhiana . . . . .		640,000	
Faridkot . . . . .		110,000	
Maler-kotla . . . . .		75,295	
Patiala . . . . .		334,500	
Nabha . . . . .		207,771	
Jind . . . . .		44,021	
Kalsia . . . . .		9,467	
		<hr/>	2,130,054
<b>Bhaṭṭiāni—</b>			
Rāṣṭhī of Bikaner . . . . .		22,000	
'Bāgrī' of Ferozepore . . . . .		56,000	
Rāṣṭhaurī of Ferozepore . . . . .		38,000	
		<hr/>	116,000
<b>Pañjābī merging into Lahndā—</b>			
North-east Gujrat . . . . .		457,200	
Sialkot . . . . .		1,010,000	
East Gujranwala . . . . .		505,000	
Trans-Ravi Lahore . . . . .		17,398	
East Montgomery . . . . .		292,426	
North Bahawalpar . . . . .		130,000	
		<hr/>	2,492,024
<b>Ḍogri—</b>			
Standard . . . . .		568,727	
Kapṭhālī . . . . .		10,000	
Kāngrī Dialect . . . . .		636,500	
Bhaṭṭiāli . . . . .		14,000	
		<hr/>	1,229,227
<b>Total number of speakers of Pañjābī in the area in which it is a vernacular . . . . .</b>			<hr/> <hr/> 12,409,838

Panjabī is also spoken in other districts of the Punjab in which it is not classed as a vernacular. The most important figures are those of Karnal and Multan. As regards Karnal, this district immediately adjoins the Pōwādhi-speaking tract of Pātiala, and the figures represent an overflow of Sikh settlers from that State. In Multan there is a large colony of Sikhs settled on the Sidhuani canal system. In the other districts, the figures reported call for no remarks. They are as follows:—

TABLE SHOWING THE NUMBER OF SPEAKERS OF PANJABI IN DISTRICTS AND STATES OF THE PUNJAB IN WHICH IT IS NOT A VERNACULAR.

Rohtak	258
Gurgaon	176
Delhi	1,754
Pataudi	132
Loharu	7
Dujana	2
Karnal	21,500
Simla	3,250
Simla Hill States:—	
Badahr	276
Keonthal	194
Baghal	123
Baghat	702
Jullah	27
Kumharsain	35
Bhojji	36
Babnan	38
Dhanai	39
Kuthar	188
Kunhwar	97
Mangal	16
Bija	65
Tarhora	12
Nabun	8,187
	<u>10,026</u>
Mandi	732
Suket	146
Cheemba	2,387
Multan	57,102
Dera Ismail Khan	7,238
Dera Ghazi Khan	6,999
Muzaffargarh	8,460
	<u>154,301</u>

Total . . . . . 154,301

We therefore arrive at the following figures for the total number of speakers of Panjabī in the Punjab, as reported for this Survey:—

In areas in which it is a vernacular	12,409,898
In areas in which it is not a vernacular	154,301

GRAND TOTAL for the Punjab . . . . . 12,564,199

At the Census of 1891, 15,754,895 people were recorded as speaking Panjabī (including Dōgrī) in the Punjab. The difference is accounted for as follows. In the first place, about 4,583,000 people were shown in the Census tables as speaking Panjabī in Gujranwala (western half), Montgomery (western half), Bahawalpur (north-western portion), Jhang, Shahpur, Jhelam, Rawalpindi, Hazara, Peshawar, Kohat, and Bannu and other localities, who, in this Survey, will be shown as speaking Lahnda. On the

other hand the above figures include 636,500 speakers of the Kangra dialect who, in the Census tables, are shown as speaking Pabāri, and also include the 434,000 speakers of Dōgrā in Jammu territory and 22,000 speakers of Bhattiāni in Bikaner, which do not appear in the Punjab Census tables at all, as Jammu and Bikaner do not fall politically within that province. By making these allowances on each side, we arrive at a Census total of 12,262,395. The difference between this and the above Survey figures, which amounts to 301,744, is due, partly to the fact that round numbers are employed as much as possible in the Survey, partly to the fact that many of the Survey figures are independent estimates made by local officials some seven or eight years after the Census had been taken, and partly to the inclusion, in the Survey figures, of small items which, in the Census tables, are grouped under other languages. In border tracts where one language merges into another, classification necessarily depends much on the personal equation, which must be allowed for in dealing with statistics of this kind.

We now come to the number of people who speak Pañjābī outside the limits of the Punjab. Here we have to resort to the figures of the Census of 1891, and are confronted by two difficulties. At that Census, the speakers of the various languages were not enumerated in Kashmir or in Rajputana and Central India. In the second place, at that Census (except in the Punjab) no distinction was made between Lahndā and Pañjābī, the two being grouped together under one head—Pañjābī. I therefore in the following table cannot give the number of speakers of Pañjābī in Kashmir or in Rajputana and Central India, and instead thereof give the total number of people of Punjab birth (for which figures are available) in these localities. The second difficulty is more serious. We can only estimate. In the Census of 1901 the figures for Lahndā and Pañjābī were kept separate, and their totals bore the proportion of 3 and 17, respectively, to each other. I assume that this proportion was also true for 1891 and deduct from the total of the following figures three-twentieths, to allow for speakers of Lahndā. The remainder should approximately represent the total number of speakers of Pañjābī outside the Punjab.

TABLES SHOWING THE TOTAL NUMBER OF PERSONS WHO SPOKE PAÑJĀBĪ OR LAHNDĀ OUTSIDE THE PUNJAB ACCORDING TO THE CENSUS OF 1891.

Kashmir . . . . .	66,106 (estimated).
Sindh (and Khairpur) . . . . .	23,150
United Provinces (and States) . . . . .	13,080
Quetta . . . . .	10,544
Burma . . . . .	8,105
Bengal (and States) . . . . .	2,657
Hyderabad . . . . .	2,439
Bombay (and States) . . . . .	3,334
Rajputana and Central India . . . . .	99,790 (estimated).
Andamans . . . . .	1,518
Ajmer-Merwara . . . . .	1,154
Central Provinces . . . . .	1,154
Madras . . . . .	493
Deccan . . . . .	373
Baroda . . . . .	255
Assam . . . . .	160
Mysore . . . . .	18

TOTAL . . . . . 283,530



Deducting three-twentieths of this, i.e. 35,030, for Lahndā, we arrive at an estimated total of 198,500 for the number of people who speak Pañjābī in India outside the Punjab.

We thus arrive at the total number of speakers of Pañjābī in all India :—

Speakers of Pañjābī as a local vernacular in the Punjab and elsewhere . . . . .	12,564,139
Speakers elsewhere in India . . . . .	198,500

GRAND TOTAL of all speakers of Pañjābī . . . . . 12,762,639

Most of the speakers of Pañjābī outside the Punjab are either Sikh troops or police-officers and the like.

Pañjābī, together with Western Hindi, Rājasthānī, and Gujarātī, is one of the members of the Central Group of the Indo-Aryan Vernaculars. Of these the only pure member of the Group is Western Hindi. The others are mixed languages. Although in the main possessing the essential characteristics of the Central Group they each present signs of another language which has been superseded,—overlaid would be a more correct expression—by a central one. We shall see this clearly in the case of Rājasthānī and Gujarātī, and shall also notice in the case of these two languages, that the further we go from the centre from which the Inner Language encroached, the more prominent this submerged layer becomes. In every case this submerged layer was evidently a language of the Outer Circle of Indo-Aryan languages. We may take the centre of dispersion as the central Gangetic Doab between Mathurā and Kanauj. Kanauj, it may be remarked, was the great centre of Indo-Aryan power during the centuries preceding the Musalmān conquest of India.

Pañjābī is the language of the Eastern Punjab, and, at the present day, immediately to its west, in the Western Punjab, we find Lahndā to be the vernacular. Lahndā is one of the languages of the Outer Circle, and is closely connected with Sindhī, Kāshmirī and the languages of the Indus-Kohistān. There can be no doubt, if linguistic evidence is of any value, that a language closely akin to this Lahndā was also once spoken over the entire area of which Pañjābī is now the vernacular. Immediately to the east of Pañjābī we have the Hindōstānī forms of Western Hindi which are spoken on both sides of the river Jammā and in the Upper Gangetic Doab. It is clear from the present linguistic conditions that an old form of this Hindōstānī has gradually spread over the whole of the eastern Punjab, superseding, or overlying, the old Lahndā language, as far, at least, as the upper half of the river Chenab. Indeed, its influence has spread further, and it is not till we get to the great *thal*, or sandy tract between the Jhelum-Chenab and the Indus, that we lose all traces of it. As in Rājputana, the desert has formed a barrier against the advancing tide of the Central language, and, in each case, we find west of it a pure language of the Outer Circle—in the one case Sindhī, in the other Lahndā.

As this tide progressed westward from its starting point, it gradually lost its body and its force. In the extreme east of the Pañjābī tract, on the banks of the ancient Sarasvatī, few traces of the ancient Lahndā are observable. When we come to the Bari Doab, where standard Pañjābī is spoken, we find several characteristics of Lahndā still surviving which have disappeared in the Pōwādh or Eastern Punjab. In the Rechna Doab these characteristics become more prominent and here we come to the conventional

boundary line between Pañjābī and Lahndā. In the Jech Doab they are still more in evidence and Lahndā may be said to be firmly established. In the Sindh-Sāgar Doab all except one or two traces of the influence of the Central language have disappeared, and we are in the presence of a true language of the Outer Circle. We thus see that Pañjābī is a composite language.

To change the metaphor, its substratum is a language of the Outer Circle akin to the modern Lahndā, while its superstructure is a dialect of Western Hindī. The superstructure is so important, and has so concealed the foundation, that Pañjābī is rightly classed, at the present day, as a language of the Central Group.

Coming to details, we find in the first place an initial *v* or *ṽ* in Western Hindī always becomes *ḍ*, while in the Pañjābī it is in certain cases retained. Thus, Western Hindī *ḍīch*, but Pañjābī *vīchh*, in.

Pronunciation.

This is also characteristic of Sindhī, Lahndā and Kāshmirī.

There is another circumstance in Pañjābī pronunciation which is extremely characteristic, and gives the clear-cut tone to the language, that at once attracts the attention of anyone who hears it for the first time. In order to describe it, it will be necessary to discuss a question of derivation. All the various Prakrit dialects of India had, for reasons which it is unnecessary to explain here, a large number of words containing each a double consonant, preceded by a short vowel. For instance, we may take *ghōḍassa*, of a horse; *jūtō*, joined; *khaggō*, a sword; *makkhaṇam*, ointment; *mārisai*, he will strike. By one of the phonetic rules of these languages there was a tendency to simplify these double letters by omitting the first member of the compound, and to lengthen the preceding short vowel in compensation. There was thus a tendency for these words to become respectively *ghōḍāsa*; *jūtō*; *khāgō*; *mākhaṇam*; *mārisai*.<sup>1</sup> In the modern vernaculars of the Central Group, we observe this tendency acting with no uniformity. In Western Hindī we commonly meet both forms of the same word—often one in the literary language, and the other in colloquial speech. Thus for 'butter' the Prakrit *makkhaṇam* becomes *makkhan* in Literary Hindōstānī, but we often hear *mākhan* in the mouths of the villagers. In Rājasthānī the tendency to simplify the compound increases as we go westward and southward till we arrive at Gujarātī in which language simplification, with compensatory lengthening of the preceding vowel, has become the general rule. We have *mākhaṇ* and never *makkhaṇ*. On the other hand, the Hindōstānī of the Upper Gangetic Doab prefers the pronunciation of the double letter, with the short preceding vowel, so that we have always *makkhaṇ* and not *mākhaṇ*. Pañjābī follows suit in this. It never simplifies such compounds. We always have *makkhaṇ*, not *mākhaṇ*. Similarly we have Pañjābī *kamm*, but Hindōstānī *kām*, work; Pañjābī *vīchh*, but Hindōstānī *ḍīch*, in; Pañjābī *ūchhā*, but Hindōstānī *ūchā*, high.<sup>2</sup> All this gives a predominant sound of sharply doubled letters throughout a Pañjābī sentence, and gives the well-known clear-cut character to the language as heard by one whose acquaintance with Indian languages was first made in the Ganges Valley.

<sup>1</sup> Amongst the various Prakrit dialects, the older ones and Śaurasēnī show fewer signs of this tendency than some of the others. Śaurasēnī may be looked upon as the parent of Western Hindī, and of the superstructure (as distinct from the substratum) of the other languages of the Central Group.

<sup>2</sup> Lahndā, in this, follows Pañjābī. It has *makkhaṇ*. Sindhī carries the process forward another way. It simplifies a sord compound consonant but does not lengthen the vowel. It has *makkhaṇ*. All this is of importance when considering the derivation of Pañjābī words. For instance we may be sure that the I sūjābī word *sītā*, sewa, is not contracted from *\*sītā*. Such a contraction would be against the genius of Pañjābī, Lahndā, or Sindhī.

In the declension of nouns, we find that the termination of strong masculine substantives with *a*-bases, is *ā*, not *au* or *ō* as in pure Western Hindī. Thus we have *ghōṛā*, a horse, not *ghōṛau* or *ghōṛō*, as in Western Hindī.

Nominal termination.

This is typical of nearly all the languages of the Outer Circle. Compare the Marāṭhī *ghōḍā* and the Bengali *ghōṛā*.<sup>1</sup>

A characteristic of Pañjābī which at once strikes the beginner, and which is, in fact, a most prominent feature of the language, is the employment of the termination *dā* for the suffix of the genitive, instead of the *kau*, *kū* (or *kā*) of Western Hindī. This termination is also employed in Southern Lahndā, and no doubt belongs to the original form of that language which once spread all over the Punjab. It is certainly indigenous in the Eastern Punjab.<sup>2</sup>

Termination of the Genitive.

Literary Hindōstānī employs the suffix *nē* to indicate the case of the agent. This suffix does not properly belong to Western Hindī (of which Hindōstānī is a dialect). In the other dialects of that language an organic case of the agent is employed without any suffix. The *nē* of Literary Hindōstānī is, however, also found in the Vernacular Hindōstānī of the Upper Gangetic Doab, and is clearly borrowed from Pañjābī in which language its employment (under the form of *naī*) is regular.

The plurals of the pronouns of the first and second persons (*asē*, we, oblique form *asā*, and *tusē*, ye, obl. form *tusā*), are relics of the old Lahndā basis of the language, and do not belong to the true Central Language, which has *ham* and *tum* respectively. Compare Sindhī *asē* (obl. *asā*), we : Lahndā *assē* (obl. *assā*), we ; *tussē* (obl. *tussā*), you ; Maiyā (of the Indus Kohistān) *tus*, you ; Kāshmirī *ās* (obl. *asē*), we. Moreover, these pronouns make their genitives *asādā*, *tusādā*. The cerebral *ḍ* in these words is typical of Lahndā.

Personal Pronouns.

The Pañjābī verb occasionally makes a passive voice by adding *ṛ* to the root.<sup>3</sup> This is common in Lahndā, while a closely connected passive form is current in Sindhī. In Western Hindī this passive has only survived (if this is a survival) in one or two of the so-called polite imperatives.

Passive voice.

<sup>1</sup> In this respect, Pañjābī has reacted on those dialects of Western Hindī which are geographically nearest to it. The dialect of the Upper Gangetic Doab, and the Literary Hindōstānī founded upon it, both have *ā*, not *au* or *ō*. So also Braj Bāḥya nouns substantive, but not adjectives.

<sup>2</sup> Both *dā* and *lā* are derived from the same old Sanskrit word *kyāḍa*. Both have come down to the vernaculars through the Prakrit *kīḍā* or *kīḍau*. In Hindōstānī, in process of time, the *ḍ* disappeared, and the word became *kīḍā*, and hence *kā*, which it will be observed is a postposition,—a distinct word,—and not a termination. On the other hand, the languages of the Outer Circle treated *kīḍā*, not as a separate word, but as a termination. Thus for 'of a horse,' the speakers of the old language from which Hindōstānī is derived said *ghōḍāḥī kīḍau* (hence *ghōṛ ā*) in which *kīḍau* is as distinct a word as is 'of' in the English phrase. But the speakers of the old Lahndā said *ghōḍāḥīkīḍau*, in which they dealt with *kīḍau* as if it were a termination like the *i* in the Latin *cyri*. Now, there is a well-known phonetic rule that in a case like this a *k* between two vowels in the same word disappears. Hence as *ghōḍāḥīkīḍau* was spoken as one word it became *ghōḍāḥīḍau*, and hence *ghōḍāḍā*, without any hyphen between the *ghōḍ* and the *dā*. This tendency to unite old postpositions with the main word, and to treat the two as one, is typical of the languages of the Outer Circle, and is rare in the languages of the Central Group.

The termination *kīḍau* is noted by Prakrit Grammarians as surviving in Śaurasēnī Prakrit the language of the Central and Upper Gangetic Doab, but its occurrence in Lahndā shows that it must have survived to a comparatively late period over the greater part of North-Western India.

<sup>3</sup> I have met this passive but rarely in the limited course of my Pañjābī reading. Except Mr. Tisdall's, all the grammars include Lahndā under Pañjābī. Mr. E. P. Newton mentions this passive, but all his examples are taken from the *Jansen Sakhī*, a Lahndā work.

One of the most striking characteristics of the languages of the Outer Circle is the free use they make of pronominal suffixes added to verbs (a procedure totally strange to the languages of the Central Group). Thus, Lahndā has *ākheus*, said (*ākheā*) by him (*us*), i.e. he said. In the Mājhi dialect of Pañjābī, these also occur. Thus, *ākhius*, he said. We rarely hear these further East.

Finally, like Lahndā and Sindhī, Pañjābī is a language with a vocabulary mainly composed of honest *ladbhavas*. *Tatsama* words are conspicuous only by their absence, and in this respect the tongue of the Land of the Five Rivers offers a striking contrast to the bastard mixture of Sanskrit and vernacular which the Pandits of Calcutta and Benares imagine to be literature. It is a homely language, redolent of the Punjab of to-day. Mr. Beames<sup>1</sup> puts this well,—

‘There is a flavour of wheaten flour and a reek of cottage smoke about Pañjābī and Sindhī, which is infinitely more natural and captivating than anything which the hide-bound Pandit-ridden languages of the eastern parts of India can show us.’

But though thus homely in character, it must not be assumed that it is a rude form of speech incapable of literature. It is no more rude than was the broad lowland Scotch of the poet Burns. Pañjābī can express any idea with its own stock of vocables, and is well adapted for both prose and poetry. It is true that it has hardly any literature, but that is due to its being overshadowed by its near relation, Hindōstānī, and to the fact that for centuries the Punjab has been ruled from Delhi; but the ballads of the people, which are current everywhere, well show its capabilities. Even at the present day there is too great a tendency to look down upon it as a mere dialect of Hindōstānī (which it is not), and to deny its status as an independent language. Its claim mainly rests upon its phonetic system and on its store of words not found in Hindī, both of which characteristics are due to its old Lahndā foundation. Some of the most common Pañjābī words do not occur in Hindōstānī. Such are *piu*, a father; *māñ*, a mother; *ākhnā*, to say; *ikk*, one; *sāh*, breath; *tih*, thirst, and hundreds of others, all of which can be found in languages of the Outer Circle.

The mixed character of the languages of the Central and Western Punjab (Pañjābī and Lahndā) is well illustrated by the character given to the inhabitants of those tracts in the Mahābhārata, and by incidental references in the grammar of Pāṇini. Although not distant from the Madhyadēśa or Gangetic Doab, the centre from which Sanskrit civilisation spread, we learn that the laws and customs of the Punjab were at a very early period widely different from those of the Madhyadēśa. The people are at one time described as living in a state of kingless anarchy, and at another time as possessing no Brāhmins (a dreadful thing to an orthodox Hindū of the Middle Country), living in petty villages, and governed by princes who supported themselves by internecine war. Not only were there no Brāhmins, but there were no castes. The population had no respect for the Vēda, and offered no sacrifices to the gods. They were rude and uncultured, given to drinking spirituous liquor, and eating all kinds of flesh. Their women were large-bodied, yellow, extremely immoral in

<sup>1</sup> Comparative Grammar, Vol. I, p. 61.

their behaviour, and seem to have lived in a state of polyandry, a man's heir being not his son, but the son of his sister's.<sup>1</sup> That this account was true in every particular need not be urged. It is given to us by enemies; but, whether true or not, it illustrates the gulf in habits, customs, and languages, which existed between the Madhyadēsa and the Punjab.

Pañjābī has a very scanty literature. The oldest work which is usually said to be written in the language is the *Ādi Granth*, the sacred Scriptures of the Sikhs; but, although the manuscripts of the book are universally written in the Gurmukhī character, a very small portion of its contents is really in the Pañjābī language. It is a collection of hymns by various poets, most of whom wrote in some form of Western Hindi, while others even wrote in Marāṭhī. The best known Pañjābī portion is the *Jappī*, or introductory stanzas by Nānak, who was born in 1469 A.D. The celebrated *Janam Sākhi* (a life of Nānak) is in Lahndā, not in Pañjābī. Later works are the *Sākhi-nāma* (translated into English by Sardār Attar Singh Bhadauriā), another *Janam Sākhi* by Maṇi Singh, and a life of Har Gōbind, the sixth guru (1606-1638 A.D.). Some of these are probably in Lahndā, but I cannot say this for certain, as I have not seen any of them. The *Wārā Bhāi Gurdāsā* is a collection of verses dating from the guruship of Arjun (1581-1606 A.D.), and has been printed (Amritsar, 1879). The verses are written in the style known as *vār*. A *vār* originally meant a dirge for the brave slain in battle, and hence any martial song of praise, and the poems are intended to describe the battle of good and evil in the human soul. As specimens of the earlier secular literature, Dr. Thornton<sup>2</sup> mentions the *Pāras bhāg* (a collection of ethical precepts), an epic on Akbar's siege of Ohtaur, and a much admired epic on Nādir Shāh's invasion. The later literature is mainly composed of translations and imitations of works in Sanskrit, Hindi, or Persian. The most famous of these imitators is Hāshim, who flourished in the time of Ranjīt Singh. The *Khair Manukh* is a poetical guide to the Greek system of medicine.

Besides the above, the bardic, or folk-literature, of the Punjab deserves more than a passing notice. It contains several cycles that may almost be called epics, the most important of which are those referring to the famous hero Rājā Rasālū, to Hirā and Rānjhā, and to Mirzā and Sāhibā. The version of the Hirā and Rānjhā legend by Wāris Shāh is considered to be a model of the purest Pañjābī. The folk-poetry of the Punjab has received considerable attention from European scholars, and deservedly so. It has all the swing and music of the border ballads of England and Scotland. The best known work on the subject is Colonel Sir Richard Temple's monumental *Legends of the Panjāb*.

The Serampore missionaries issued a Pañjābī version of the New Testament in 1815. Since then several editions of other parts of the Bible have appeared in the language. There is also a considerable Christian literature.

#### AUTHORITIES—

Carey, the famous missionary of Serampore, was the first to describe the Pañjābī language, in his Grammar published in 1812. The only previous mention of it which I can find is a couple of brief notices in Adelung's *Mithridates* (1808—1817).

<sup>1</sup> Can the author of this description have had the customs of the Jatts in his mind when writing? The passage referred to above is in *Maahābhārata*, VIII, 3050 ff. In l. 2033 the tribe of Jārtikas is mentioned, and these perhaps were the ancestors of the modern Jatts.

<sup>2</sup> See the article mentioned under the head of Authorities.

The following is a list of all the works dealing with Pañjābī which have come under my notice. Except in one or two instances, I have excluded reference to texts printed in India. These can be found in Mr. Blumhardt's catalogues mentioned below. I give, however, a pretty full account of editions of the *Ādi Granth*. I have excluded all mention of works in Western Pañjābī, or Lahndā, in which the *Janam Sākhī* and other works are written. This is an altogether different language, akin to Sindhi and Kāshmiri.

## I.—GENERAL (including Texts).

**ĀDI GRANTH**,—*Sri Guri Granth Sahib Ji*. Numerous editions. I have noted the following. Unless otherwise stated, they are in the Gurmukhī character. Lahore, 1864; *ib.*, 1868; *ib.*, 1881; Gujranwala, 1882; Lahore, 1885; *ib.*, 1896; *ib.*, 1897; *ib.*, 1899; Amritsar, 1892; Lucknow (Dvā-nāgarī character), 1893.

*Selections, etc.*—A collection of *Ātikas* from the *Ādi Granth*. Composed by *Tegh Bahādur*, the ninth Guru. Lahore, 1867. *Pōthi Anandū Sahib Mahla* (Devotional hymns of the Sikhs), composed by *Guru Amar Das* (consisting of 40 verses from Rāg Rūmkālī of the *Ādi Granth*). Lahore, 1873.

*Pañj Granth Ādi*,—(A collection of eight devotional books of the Sikhs, consisting of selections from the *Ādi Granth*.) Lahore, 1874; Gujranwala (Persian character), 1875; Lahore, 1875; *ib.*, 1879; Gujranwala (Persian character), 1879; Lahore, 1881; *ib.*, 1882; *ib.*, 1885; *ib.*, 1886; Amritsar (Persian character), 1895.

*Pōthi Rahirū*,—(A manual of Sikh evening prayers, consisting of selections from the *Ādi Granth* and the *Granth of Guru Gobind Singh*.) Lahore, 1867, 1869, (with other extracts from the *Ādi Granth*) 1869, 1873, 1874, (with select passages from the *Ādi Granth*, Persian character) 1874, 1875, 1878, 1879; Amritsar, 1893.

*Pōthi Japji*,—(A collection of Sikh hymns and prayers, composed by Nānak, which form the introductory chapter to the *Ādi Granth*.) Lahore, 1865, 1868, (Persian character) 1871, (Persian character) 1872, 1873, (with other verses by Nānak taken from the *Ādi Granth*) 1873, 1874, (Persian character) 1874; Amritsar, 1875; Karachi, (in Khoja-Sindhi characters) 1875; Lahore, 1876, (with other verses by Nānak) 1876, (with a Pañjābī commentary by Bihāri Lal) 1876; (Persian character) Sialkot, 1876; Lahore, 1877, (with a commentary by Mañi Singh) 1877, (with a commentary by Paḡit Salgrām Das) 1877; (Persian character) Sialkot, 1877; (Persian character) Lahore, 1878, 1879, (with Mañi Singh's commentary) 1879; (Persian character) Sialkot, 1879; Amritsar, 1882; (with commentary of Hariprakāś, entitled *Dādū-arthdvaṭ*) Rawalpindi, 1889; Lahore, (with Bihāri Lal's commentary) 1891, with Mani Singh's commentary) 1900.

(The original text of the Japji form is given as an appendix to Trumpp's Translation of the *Ādi Granth*.)

Translations of the Japji. Text in Persian characters, with a Hindōstāni translation and notes. Followed by the *Janam-sākhī*, or Life of Nānak, and the *Gurbilās*, or account of his successors. Lahore, 1870. The same, Lahore, 1873. With an interlinear translation in Hindōstāni. Gujranwala, 1870. With an Introduction and translation into Hindōstāni by Sardār 'Itr Singh of Patiala, Gujranwala, 1879. *Jap-paramārthā*, an edition of the Pañjābī text, with a Hindi translation and notes by Lakshman Prāsād Brahmachāri, Lucknow, 1887. A Circular Letter to the Sikhs, dated Amritsar, December 24th, 1897, written by M. Macauliffe. To this is added a tentative translation of the Japji into English. Letter printed at the New Anglo-Gurmukhī Press, Amritsar. *Translation of the Japji*. By M. Macauliffe. *Journal of the Royal Asiatic Society*, 1900, pp. 43 ff.

*Pōthi Āsādī War*, (A collection of hymns from the Rāg Āsā of the *Ādi Granth*. Repeated by Sikhs after the Japji and the *Hzārūdās Sabd* as a morning divine service.) Lahore, (1873), (Persian character) 1874, (Persian character) 1875, 1876, 1877. *The Asā di War. A Morning Prayer of the Sikhs*. By M. Macauliffe. *Indian Antiquary*, Vol. xxx. (1901), pp. 537 ff. (A translation of the *Āsādī War* into English, with a short Introduction.)

## Translation of the Ādi Granth—

TRUMPP, DR. ERNEST.—*The Ādi Granth, or the Holy Scriptures of the Sikhs, translated from the original Gurmukhī, with Introductory Essays.* London, 1877. According to Mr. Pincott (see below), Trumpp only translated 5,719 stanzas, out of a total of 15,575.

## Books dealing with the Ādi Granth—

PINCOTT, FREDERIC.—*The Arrangement of the Hymns of the Ādi Granth.* *Journal of the Royal Asiatic Society*, Vol. xviii. (1886), pp. 437 and ff.

VISHNU DĀS UDĀSĪ.—*Ādi Granthā Koshā.* Glossary to the Ādi Granth. Amritsar, 1892. *Meanings of Words occurring in the Sikh Granth.* (*A Vocabulary in Panjabi of difficult Words occurring in the Ādi Granth.*) By Bāwā Bishan Dās. Amritsar, 1893.

MACAULIFFE, MAX ARTHUR.—*The Sikh Religion, its Gurus, sacred Writings and Authors.* Six Volumes, Oxford, 1909.

Other works, arranged under authors' names, in the order of the respective dates of the first work of each author.

ADELUNG, JOHANN CHRISTOPH.—*Mithridates oder allgemeine Sprachenkunde mit dem Vater Unser als Sprachprobe in bey nahe fünfhundert Sprachen und Mundarten.* Berlin, 1806—1817. Vol. I, p. 195, a short account of the local Dialect of Lahore called the *Panjabische Sprache*, about which nothing except the name, together with the fact that it is much mixed with Persian, was known. On p. 201 a version of the Lord's Prayer in the *Gemeine Mundart zu Kasī* by the missionary Schultz (*sic*), which is a mixture of Pañjābī and Bihāri. There is also a brief mention of the language in Vater's appendix to Vol. iv, p. 487.

ABBOTT, MAJOR J.—*On the Ballads and Legends of the Panjab.* *Journal of the Asiatic Society of Bengal*, Vol. xxiii. (1854), pp. 59 (general account of the subject) and 123 (*A Rifacimento on the Legend of Russloo*).

BEAMES, JOHN.—*Outlines of Indian Philology, with a Map shewing the Distribution of Indian Languages.* Calcutta, 1867.

" " *A Comparative Grammar of the modern Aryan Languages of India: to wit, Hindī, Panjabi, Sindhi, Gujarati, Marathi, Oriya, and Bengali.* Three Vols. London, 1872—79.

SHADHĀ RĀM.—*Sikhhēās Rājāt Vithā.* *A History of the Sikh Rulers, and of the present Administration of the Panjab.* Ludhiana, 1868. Another edition, Lahore, 1892.

Translated by Major H. Court, Lahore, 1888. See under Grammars.

TOLBORT, T. W. H.—*The District of Jāndiāna.* *Journal of the Asiatic Society of Bengal*, Vol. xxxviii. (1869), Pt. I., pp. 83 and ff.

HOERNLE, DR. A. F. R., O.L.E.—*Essays in Aid of a Comparative Grammar of the Gaurian Languages.* *Journal of the Asiatic Society of Bengal*, Vol. xli. (1873), Pt. I., pp. 120 and ff. Vol. xlii. (1873), Pt. I., pp. 59 and ff. Vol. xliii. (1874), Pt. I., pp. 22 and ff.

" " *The Local Distribution and Mutual Affinities of the Gaudian Languages.* *Calcutta Review*, Vol. lxxvii (1878), pp. 752 and ff.

" " *A Grammar of the Eastern Hindī compared with the other Gaudian Languages. Accompanied by a Language-map and Table of Alphabets.* London, 1880.

VARIOUS WRITERS.—*The Roman-Urdū Journal.* Lahore, 1878-83 (Vols. I—VI). Contains many well-edited texts in the Pañjābī language.

STEELE, MRS. F. A., AND TEMPLE, LIEUTENANT [LIEUTENANT-COLONEL SIR] RICHARD CARNAC.—*Folklore in the Panjab. Collected by F. A. S., with Notes by R. O. T., Indian Antiquary*, Vol. ix. (1880), pp. 205, 207, 209, 280, 302; Vol. x. (1881), pp. 40, 80, 147, 228, 331, 347; Vol. xi. (1882), pp. 32, 78, 103, 169, 226, 229; Vol. xii. (1883), pp. 103, 175, 176, 177.

" " " *Folklore from Kashmir. Collected by F. A. S., with Notes by R. O. T., Indian Antiquary*, Vol. xi. (1882). Note on RĀJĀ RASĪĀ by R. O. T. on pp. 346 ff.

" " " *Wide Awake Stories. A Collection of Panjab and Kashmir Tales.* Bombay, 1884 (many Linguistic and other Notes).

STEELE, MRS. F. A.—*Tales of the Panjab told by the People, with illustrations by John Lockwood Kipling, O.L.E., and Notes by R. O. Temple.* London, 1894.

TEMPLE, LIEUTENANT [LIEUTENANT-COLONEL SIR] RICHARD CARNAC.—*Notes on the Country between Khājak Pass and Lugārī Bārkhān.* *Journal of the Asiatic Society, Bengal*, Vol. xliviii. Pt. II., 1878, pp. 103 ff.

" " *The Sassī Punān of Hāshīm Shāh. The Roman-Urdū Journal* (q. v.), 1881, Vol. iv., July, pp. 19—31; August, pp. 24—43; September, pp. 12—20 (contains, carefully transliterated, the whole Pañjābī text of this important poem).

- TEMPLE, LIEUTENANT [LIEUTENANT-COLONEL SIR] RICHARD CARMAC,—*Muhammadan Belief in Hindu Superstition. Indian Antiquary, Vol. x. (1881), p. 371 (contains extracts from Panjabi Ballads).*
- " " *A Song about Sakhi Sarwar. Calcutta Review, Vol. lxxiii. (1881), pp. 253 ff.*
- " " *Notes on some Ooin Legends. Indian Antiquary, Vol. x., 1881, p. 90.*
- " " *Note on Malik-ul-Maut. Indian Antiquary, Vol. x. (1881), pp. 289 ff.*
- " " *Some Hindu Songs and Catches from the Villages in Northern India. Calcutta Review. Part I in Vol. lxxiv. (1882), pp. 316 ff. Part II in Vol. lxxv. (1882), pp. 41 ff.*
- " " *Some Hindu Folksongs from the Panjab. Journal of the Asiatic Society of Bengal, Vol. ii. (1882), Pt. I., pp. 151 ff. (The Introduction contains full Grammatical Notes on the Language.)*
- " " *Honorific Class Names in the Panjab. Indian Antiquary, Vol. xi. (1882), pp. 117 ff.*
- " " *Lamia or Aapa. Indian Antiquary, Vol. xi. (1882), pp. 232 ff.*
- " " *A Panjab Legend. Indian Antiquary, Vol. xi. (1882), pp. 289 ff.*
- " " *Sarika.—Mains.—KEPKIAN. Indian Antiquary, Vol. xi., 1882, pp. 291 ff.*
- " " *Twice told tales regarding the Akhund of Swat. Indian Antiquary, Vol. xi., 1882, pp. 325 ff.*
- " " *Songs of the People.—The Civil and Military Gazette, 4th July, 18th and 20th August, 13th September 1882; 19th January, 10th and 24th February, 21st March, 6th April, 26th July 1883. (In Panjabi, with translation.)*
- " " *Folklore of the Headless Horseman in Northern India. Calcutta Review, Vol. lxxvii. (1883), pp. 260 ff. (contains some Panjabi verses).*
- " " *Some Notes about Rija Rasala. Indian Antiquary, Vol. xii. (1883), pp. 303 ff. See also Steel, Mrs. F. A.*
- " " *A Dissertation on the Proper Names of Panjabis, with special Reference to the Proper Names of Villages in the Eastern Panjab. Bombay, 1883.*
- " " *An Examination of the Trade Dialect of the Naggash or painters on papier-maché in the Panjab and Kashmir. Journal of the Asiatic Society, Bengal, Vol. liii. (1884), Pt. 1., pp. 1 ff.*
- " " *On Rasala and Salitshaya. Indian Antiquary, Vol. xiii. (1884), pp. 178 ff.*
- " " *Folksongs from Northern India. Calcutta Review, Vol. lxxvii. (1884), pp. 270 ff.*
- " " *Folksongs from Northern India. Second Series. Calcutta Review, Vol. lxxviii. (1884), pp. 273 ff.*
- " " *Raja Rasala. Calcutta Review, Vol. lxxix. (1884), pp. 379 ff.*
- " " *The Legends of the Panjab. Bombay and London. Vol. i., 1884; Vol. ii., 1885; Vol. iii., 1900. See Rose, H. A., below.*
- " " *The Delhi Dalals and their Slang. Indian Antiquary, Vol. xiv., 1885, pp. 155 ff.*
- " " *The Coins of the Modern Native Chiefs of the Panjab. Indian Antiquary, Vol. xviii., 1889, pp. 321 ff.*
- " " *Corruptions of English in the Panjab and Burma. Indian Antiquary, Vol. xx., 1891, p. 89.*
- " " *Folklore in the Legends of the Panjab. Indian Antiquary, Vol. xxix., 1900, pp. 73 ff., 89 ff., 163 ff.*
- " " *AND PARRY, J. W.,—The Hymns of the Nanjipanth. Indian Antiquary, Vol. xiii. (1884), pp. 1 ff.*
- See also Fallon, W., Rose, H. A., and Steel, Mrs. F. A.
- STANACHARAN GANGULI,—*The Language Question in the Panjab. Calcutta Review, Vol. lxxv. (No. 150) (1882).*
- IBBETSON, [SIR] DENNIS CHARLES JELF,—*Outlines of Panjab Ethnography, being Extracts from the Panjab Census Report of 1881, treating of Religion, Language, and Caste. Calcutta, 1883. (Chapter v.—The Languages of the People, pp. 155 ff.)*
- THORNTON, THOMAS H., C.S.I.,—*The Vernacular Literature and Folklore of the Panjab. Journal of the Royal Asiatic Society, Vol. xvii. (1895), pp. 373 and ff.*
- MACLAGAN, E. D.,—*Census of India, 1891. Volume XIX. The Panjab and its Feudatories. Part I., Report. Calcutta, 1892. (Chapter ix.—The Languages of the People, pp. 260 and ff.)*
- BHAI HAZARA SINGH, GILNI,—*Dulhan Darpan, Mirror for Girls. (An adaptation of Nagri Ahmad's Hindustani Novel, the Mir'at-ul-arts). Amritsar, 1893 (3rd edition).*
- BLENHARDY, J. F.,—*Catalogues of the Hindi, Panjabi, Sindhi, and Pushtu Printed Books in the Library of the British Museum. London, 1893.*



- BLUNHARDT, J F.—*Catalogue of the Library of the India Office Vol II, Part III—Hind, Panjabi, Pushti, and Sindhi Books* London, 1902
- ROSE, H A.—*Coins of India, 1901 Vol XVII Punjab and North West Frontier Province Part I Report Simla, 1902 Chapter vi, Language*, pp 278 ff
- " " *Legends from the Panjab* (a Continuation of Sir Richard Temple's *The Legends of the Panjāb*) (Text and Translation) *Indian Antiquary*, No I Vol xxxv (1906), p 300, No II, Vol xxxvii (1908) p 149, No III, Vol xxxviii (1909), p 81, No IV, ib, p 311, Vol xxxix (1910), p 1
- " " *A Triplet of Panjabi Songs* (Text and Translation) *Indian Antiquary*, Vol xxxviii (1909), p 33
- " " *The Legend of Khan Lhwas and Sher Shah the Chaugalla (Mughal) at Delhi* (Text and Translation) *Indian Antiquary*, Vol. xxxviii (1909), p 113
- SWANNEFTON, REV CHARLES.—*Romantic Tales from the Panjab*, collected and edited from various Sources London, 1903
- YOUNGSON, REV J.—*The Chukras Indian Antiquary*, Vol xxxv (1906), pp 82 302, 337, Vol xxxvi (1907) pp 19, 71, 106, 130 (Contains numerous Songs in the Panjābi of the Chukhrās)

## II—GRAMMARS, DICTIONARIES, AND AIDS TO THE STUDENT, INCLUDING COLLECTIONS OF PROVERBS

- CAREY, DR W.—*A Grammar of the Panjabee Language* Serampore, 1812
- LEIGH, LIEUT (MAJOR, C B) ROBERT.—*Epitome of the Grammars of the Brahmshy, the Balochky and the Panjabi Languages* *Journal of the Asiatic Society of Bengal*, Vol vii (1838), pp 711 ff Reprinted, Calcutta, 1838 Another copy in *Transactions of the Bombay Geographical Society*, Vol 1 (1838) Reprinted under title of *A Grammar of the Panjabee Language*, Bombay, 1838 Reprinted under title of *Grammars of the Brahmochee (sic), Beelochchee, and Panjabee Languages*, as No 12 of *Reports and Papers, political, geographical, and commercial, submitted to Government by Sir A Burnes, Lieutenant Leach, Doctor Lord, and Lieutenant Wood, employed on Missions in the Years 1835 36 37, in Sindh, Affghanistan, and adjacent Countries* Calcutta, 1838
- JANVIER, REV L.—*Idiomatic Sentences in English and Panjabi* Lodianna, 1846 See also Newton, Rev J
- STARKEY, CAPTAIN SAMUEL CROSS, AND BUSSAWA SING.—*A Dictionary, English and Panjabee, Outlines of Grammar, also Dialogues, English and Panjabee, with Grammar and Explanatory Notes* By Captain Starkey, assisted by Bussawa Sing Calcutta, 1849
- NEWTON, REV J.—*A Grammar of the Panjabi Language, with Appendices* Lodianna, 1st edition, 1851, 2nd, 1866, 3rd, 1898 Appendix I deals with numerals and the calendar Appendix II, Extracts in Panjābi, (1) Panjābi Customs, (2) An extract from the Life of Nānah, (3) Selection from Panjābi Proverbs, with explanations by a native
- " " AND JANVIER, REV L.—*A Dictionary of the Panjabi Language, prepared by a Committee of the Lodianna Mission* Lodianna, 1854 (This Dictionary was founded on a collection by Newton, and was completed by Janvier and others The Panjābi words are printed in the Gurmukhi and Roman characters, in the order of the Gurmukhi alphabet)
- CUNNINGHAM, SIR ALEXANDER.—*Ladak, physical, statistical, and historical, with notices of the Surrounding Countries* London, 1854 Chapter xv contains vocabularies . Alpine Dialects from the Indus to the Ghaggra, vi , Panjabi, etc
- CAMPBELL, SIR GEORGE.—*The Ethnology of India* By Sir Justice Campbell (Appendix C Comparative Table of Northern and Arian Words Panjabee, etc) *Journal of the Asiatic Society of Bengal*, Vol xxxv (1866), Part II, Special Number
- " " *Specimens of the Languages of India, including those of the Aboriginal Tribes of Bengal, the Central Provinces, and the Eastern Frontier* Calcutta, 1874 (Vocabulary of Panjabee of Lahore on pp 24 ff)
- BHARI LAL.—*Panjabi Grammar* Lahore, 1867
- " " *Panjabi Vyākaranācintā An Elementary Grammar of the Panjābi Language* (in Panjābi) Lodianna, 1869 Another Edition, Lahore, 1895
- BADEN-POWELL, B H.—*Handbook of the Economic Products, and of the Manufactures and Arts of the Panjab, with a combined Index and Glossary of Technical Vernacular Words* 2 Vols, Roorkee, 1868, and Lahore, 1872
- LYALL, [SIR] JAMES BRADWOOD.—*Report of the Land Revenue Settlement of the Kanera District, Panjab* . 1860 72 Lahore, 1874 (Appendix IV, Glossary Appendix V, Proverbial Sayings)

- DREW, FREDERIC,—*The Jummoo and Kashmir Territories. A Geographical Account.* London, 1875. Account of Dōgrā, pp. 463 ff.; Dōgrā Alphabet described, p. 471. Appendix I. (pp. 503 ff.), Dōgrā Grammar.
- MUHAMMAD ABDUL GHAFUR,—*A complete Dictionary of the Terms used by the Criminal Tribes of the Panjab; together with a short History of each Tribe, and the Names and Places of Residence of individual Members.* Lahore, 1879. See Leitner, G. W.
- LEITNER, G. W.,—*A Collection of Specimens of Commercial and Other Alphabets and Handwritings, as also of Multiplication Tables current in various parts of the Panjab, Sind and the North-West Provinces.* Lahore, no date.
- ” ” *A detailed Analysis of Abūl Ghafur's Dictionary of the Terms used by Criminal Tribes in the Panjab.* Lahore, 1880. See Muhammad Abdul Ghafur, above.
- SARDEH RĀM, PANDIT,—*Panjābī Bāt Oḥt.* Ludhiana, 1884.
- WALKER, T. G.,—*Final Report on the . . . Settlement . . . of the Ludhiana District in the Panjab.* Calcutta, 1854. (Appendix XIV., Glossary and Proverbs.)
- WILSON, J.,—*Final Report on the Revision of Settlement of the Sirsa District in the Panjab.* 1879-83. Calcutta, 1884. (Appendix II. describes The Panjābī and Bāgrī Dialects as spoken in the Sirsa District; with Verses, Proverbs, and Sayings.)
- FALLON, S. W., PH.D.; TEMPLE, CAPTAIN [LIEUTENANT-COLONEL SIR] RICHARD CAENAC; AND LALA FAQIR CHAND VAISH,—*A Dictionary of Hindustani Proverbs, including many Marwari, Panjabi, Magahi, Bhojpurī, and Tirkutī Proverbs, Sayings, Emblems, Aphorisms, Maxims, and Similes.* By the late S. W. F. Edited and revised by R. C. T., assisted by L. F. Ch. Benares and London, 1896.
- COURT, MAJOR H.,—*History of the Sikhs; or a translation of the Sikhān de Rāj di Vīkhā. With a short Gurmukhī Grammar.* Lahore, 1838. See Śradddhā Rām, under Heading I, General.
- TISDALE, REV. WM. ST. CLAIR,—*A Simplified Grammar and Reading Book of the Panjābī Language.* London, 1880.
- MACONACHE, R.,—*Selected Agricultural Proverbs of the Panjab, edited with notes by R. M.* Delhi, 1890.
- BHĀNU DATT, PANDIT,—*Panjābī Akhauḥ. Panjabi Proverbs, with Explanations.* Lahore, 1891.
- DANE, L. W.,—*Final Report of the . . . Settlement of the Gurdaspur District in the Panjab . . .* 1892. Lahore, 1892. (A Glossary precedes the Report.)
- PURSER, W. E.,—*Final Report of the . . . Settlement of the Jullundur District in the Panjab.* Lahore, 1892. (Appendix XIII., Proverbial Sayings. App. XIV., Glossary.)
- BHAI MATA SIKH,—*The Panjābī Dictionary prepared by Munshi Gulab Singh and Sons, under the Patronage of the Panjab Government. Compiled and edited by Bhai Maya Singh, Member, Khalsa College Council. And passed by Dr. H. M. Clark, of Amritsar. In behalf of the Panjab Text Book Committee.* Lahore, 1895. The Panjābī words are printed in the Roman and in the Gurmukhī characters, and are arranged in the order of the English alphabet.)
- DUNLOP-SMITH, JAMES ROBERT,—*Final Report of the . . . Settlement of the Sialkot District in the Panjab . . .* 1888-1895. Lahore, 1895. (Appendix I., Glossary.)
- JAWAHER SIKH, MUKSHI,—*A Vocabulary of Two Thousand Words from English into Panjabi.* Lahore, 1895.
- ANON.,—*A Guide to Panjābī.* Lahore, 1896.
- MUL (P MŪL) SIKH, HAVILDAR,—*A Handbook to learn Panjabi.* Amritsar, 1897.
- SALIGRĀM LĀL,—*Anglo-Gurmukhī Dictionary.* Lahore, 1897.
- ” ” *Anglo-Gurmukhī Dolchāl.* (Sentences in English and Panjābī.) Lahore, 1900.
- NEWTON, REV. E. P.,—*Panjābī Grammar, with Exercises and Vocabulary.* Ludhiana, 1898.
- O'BRIEN, E.,—(Appendix I. of the last edition of the Kangra Gazetteer consists of Notes on the Dialect of the Kangra Valley with a Glossary of Words peculiar to the Kangra District, by the late Mr. O. O'Brien.)
- GRAHAM BAILLY, REV. T.,—*Panjābī Grammar. A brief Grammar of Panjābī as spoken in the Wāstrābād District.* Lahore, 1904.
- ” ” *Supplements to the Panjābī Dictionary.* No. 1. *Journal of the Asiatic Society of Bengal*, Vol. V., N. S. (1909), p. 479.
- ” ” *A Panjabi Phonetic Reader.* London, 1914.  
See also Cummings, Rev. T. F., below.
- GRIERSON, G. A.,—*On the Modern Indo-Aryan Alphabets of North-Western India.* *Journal of the Royal Asiatic Society*, 1904, pp. 67 ff.

- ROSE H A — *Son e Co trib t ons toward a Glossary of Bel g o s and otl er Tern s s d s the Panjab Ind an A t g ary Vol xxxi (1904) p 118*  
 — *Notes on A c e t Adm n t at e Tern s and T tles s d t l Pa jab I d a A t g ary Vol xxxvi (190 ) p 348 Vol xxxv (1908) p 5*  
 — *Co trib t o s to Panjab Lex cograply Series I Ind a A t g ary Vol xxxvi (1908) p 360 Vol xxxv (1908) pp 17 4 08 Series II sb pp 21 24 265 22 32 32 32 Vol x xxx (1910) p 29 Serie III sb pp 24 24 Vol xl (1911) pp 199 230 230 230 230 300 Vol xl (1910) pp 41 90 10 16 14 212 240 26*  
 COX ING REV T F A D GRAMANE BA LEX REV T — *Pa jab Wa ual a d Gran mar a Gu de to the Collog al Pa jab of t e No tle Panjab Calcutta 1910 (Th s deals mainly w h tle Panjab spoken north and north west of Lahore)*

The Panjabi language is usually said to be written in the Gurmukhi alphabet indeed he name Gurmukhi is often applied most incor rectly to the language itself There is no more a Gurmukhi language than there is a Deva nagari one As a matter of fact several languages have been written in Gurmukhi The *Adi Granth* which is throughout written in that character is mostly in some dialect or other of Western Hindi and even contains some Marathi hymns

The true alphabet of the Punjab is known as the *Landa* or clipped It is connected with the Mahajani character of Northern India and resembles it in having a very imperfect system of representing the vowel sounds Vowel signs are frequently omitted It is said that in the time of Angad the second Sikh Guru (1538 to 52 A D) this Landa was the only alphabet employed in the Punjab for writing the vernacular Angad found that Sikh hymns written in Landa were liable to be misread and he accordingly improved it by borrowing signs from the Deva nagari alphabet (then only used for Sanskrit manuscripts) and by polishing up the forms of the letters so as to make them fit for recording the scriptures of the Sikh religion Having been invented by him this character became known as the *Guru alk* or the alphabet proceeding from the mouth of the Guru Ever since this alphabet has been employed for writing the Sikh Scriptures and its use has widely spread mainly among members of that sect

On the other hand Landa has remained current all over the Punjab and is especially used by shop keepers

Closely resembling Landa is Takri or Tākri the character employed in the Himalayas north of the Punjab a refined variety of which is Dogri the official character of Jammu Takri leads us further north into Kashmir Here just as Gurmukhi is a polished form of Landa we find the Sarada character employed in Kashmir by Hindus for all purposes It is a polished variety of Takri and is as complete as Deva nagari In order to show the close connection between these four alphabets I give them together in parallel columns on the following page Landa and Takri differ considerably from place to place and I have taken the specimens from fairly central localities in the area in which they are respectively employed

D uly descib d a pp 63 n Fo otl er vari es of Landa and Takri th read r r f rrod to Dr L s s Co of Sp s s sent used and tle h ad of Author t e Compan alo the pres nt writ s art le on the Modern Indo-Aryun Alphabets of No h We t n Ind a al o m nt on d und r that head

Gurmukhī.	Laṅgā.	Takrī.	Śaradī.		Gurmukhī.	Laṅgā.	Takrī.	Śaradī.	
ਮ	ਮ	ਮ	म	'aīrā'	ੳ	ੳ	ੳ	॥	da
ਫ	ਫ	ਫ	फ	'īyī'	ਫ	ਫ	ਫ	फ	dha
ਭ	ਭ	ਭ	ड	'ūpā'	ਭ	ਭ	ਭ	॥	va
ਭ	ਭ	ਭ	॥	o	ੳ	ੳ	ੳ	॥	la
ਸ	ਸ	ਸ	स	an	ਬ	ਬ	ਬ	ब	tha
ੜ	ੜ	ੜ	ड	hə	ੜ	ੜ	ੜ	॥	da
ਕ	ਕ	ਕ	क	ka	ਪ	ਪ	ਪ	प	dha
ਖ	ਖ	ਖ	ख	kha	ਨ	ਨ	ਨ	॥	na
ਗ	ਗ	ਗ	ग	ga	ਪ	ਪ	ਪ	प	pa
ਘ	ਘ	ਘ	घ	gha	ਠ	ਠ	ਠ	॥	pha
ਙ	ਙ	ਙ	॥	na	ਥ	ਥ	ਥ	॥	bu
ਚ	ਚ	ਚ	च	cha	ਭ	ਭ	ਭ	॥	dha
ਛ	ਛ	ਛ	छ	chha	ਮ	ਮ	ਮ	॥	ma
ਜ	ਜ	ਜ	ज	ja	ਯ	ਯ	ਯ	॥	ya
ਝ	ਝ	ਝ	झ	zha	ਰ	ਰ	ਰ	॥	ra
ਢ	ਢ	ਢ	॥	ri	ਲ	ਲ	ਲ	॥	la
ਣ	ਣ	ਣ	॥	ta	ਵ	ਵ	ਵ	॥	va
ਠ	ਠ	ਠ	॥	tha	ੜ	ੜ	ੜ	॥	ra

While the Sarada alphabet closely follows the Deva nagari in the arrangement of its letters and in the system of representation of its vowels Gurmukhi with Landa and Takri diverges somewhat from the latter in both particulars

Gurmukhi has only one sibilant ਸ *sa* corresponding to the Deva nagari श It has nothing to correspond to the Deva nagari श् *śa* or श् *śa* these letters not being required for the Panjabi language When it is desired to represent the sound of श् as it appears in words borrowed from Arabic or Persian a dot is put under ਸ *sa* Thus श् *śha*

In the order of the alphabet ਸ *sa* and ਚ *cha* do not come at the end after the other consonants as in Deva nagari but precede the other consonants coming immediately after the vowels

The system of representing vowels in Gurmukhi is somewhat peculiar It has three signs *ੴ* ਅ *a* and ਓ *o* which are known respectively as *antra* *ੴ* and *ira* These are used when vowels are initial as bases to support the non initial forms of the vowels it is desired to represent With these bases they become initial vowels ਅ *antra* is used as the base of the initial forms of ਅ *a* ਆ *ā* ਐ *ai* and ਏ *ai* the non initial forms of the last three being *ੴ* and *ੴ* respectively As in Deva nagari ਅ *a* has no non initial form ਈ *ī* is used as the base of the initial forms of ਇ *i* ਈ *ī* and ਏ *e* the non initial forms of these vowels being *ੴ* *ੴ* and *ੴ* respectively ਓ *o* is the base of the initial forms of ਓ *o* and ਔ *au* the non initial forms of these vowels being *ੴ* and *ੴ* respectively Finally by slightly modifying the upper curve of ਓ *o* so as to leave it open we get ਓ *o* the initial form of the vowel *o* of which the non initial form is

We thus arrive at the following vowels as written in the Gurmukhi alphabet

#### INITIAL FORMS

ਅ *a* ਆ *ā* ਇ *i* ਈ *ī* ਓ *o* ਔ *au* ਏ *e* ਐ *ai* ਓ *o* ਔ *au*

#### NON INITIAL FORMS

ਕ *ka* ਕਾ *kā* ਕਿ *ki* ਕੀ *kī* ਓ *ku* ਔ *ku* ਓ *ko* ਔ *ko* ਚ *cha*

The Gurmukhi consonants are as follows —

ਸ <i>sa</i>	ਚ <i>cha</i>			
ਕ <i>ka</i>	ਖ <i>kha</i>	ਗ <i>ga</i>	ਘ <i>gha</i>	ਙ <i>nga</i>
ਚ <i>cha</i>	ਛ <i>chha</i>	ਜ <i>ja</i>	ਝ <i>gha</i>	ਞ <i>nya</i>
ਟ <i>ta</i>	ਠ <i>tha</i>	ਡ <i>da</i>	ਢ <i>dha</i>	ਣ <i>na</i>
ਤ <i>ta</i>	ਥ <i>tha</i>	ਦ <i>da</i>	ਧ <i>dha</i>	ਨ <i>na</i>
ਪ <i>pa</i>	ਫ <i>pha</i>	ਬ <i>ba</i>	ਭ <i>bha</i>	ਮ <i>ma</i>
ਯ <i>ya</i>	ਰ <i>ra</i>	ਲ <i>la</i>	ਵ <i>va</i>	ੜ <i>ra</i>

Each vowel and consonant has in Panjabi a definite name Thus non initial *a* is called *ānā* non initial *i* *ī* *ī* *ī* and so on Similarly ਸ *sa* is called *sas* ਚ *cha* is called *chha* and so on It is unnecessary to give these names here as they are of little practical use and can be found in any Panjabi Grammar

There are two nasal signs, *viz.* ° known as *ṣippi*, and ° known as *bindi*.

*Ṣippi* can be written over any syllable containing (non-initial) *ū*, or any of the short vowels *a*, *i*, or (non-initial) *u*. Before *ṣ* *sa*, it is pronounced as *n*. Thus, *ṣṣ* is pronounced *ans*. Before *ṣ* *h* or another vowel, or at the end of a word, it has the sound of the *n* in the French word *bon*, which I represent by the sign ° over the vowel nasalised. Thus, *ṣiṣ* *siḥ*, *ṣiṣṣ* *jiṣ*, *ṣṣ* *nṣ*. Before any other consonant it has the sound of the nasal of the class to which that consonant belongs. Thus, *ṣṣ* *chaṅgā*, *ṣṣ* *pañḥlī*, *ṣṣ* *piṅḍ*, *ṣṣ* *hindū*, *ṣṣ* *khannā*, *ṣṣ* *amb*, *ṣṣ* *sammāt*.

*Bindi* may be written over any syllable containing any of the long vowels *ā*, *ī*, *ē*, *ai*, *ō* or *au*, whether initial or non-initial, or over the initial forms of *u* and *ū* (the non-initial forms of these last two vowels take *ṣippi*). *Bindi* generally has the sound of the *n* in the French word *bon*, and is then represented in transliteration by °. Thus, *ṣṣ* *bāṣ*, *ṣṣ* *asṣ*, *ṣṣ* *ēlō*. Often, however, when not at the end of a word or preceding *h* or *s*, it is pronounced like *ṣippi*.

The Pañjābī language requires very few compound consonants. The following are the ones most usually met with:— *ṣ* *śa*, *ṣ* *mha*, *ṣ* *nha*, *ṣ* *rha*, *ṣ* *lha*, *ṣ* *ṣha*, *ṣ* *gya*, *ṣ* *tha*, *ṣ* *tya*, *ṣ* *śma*. When *ṣ* *ra* is the second member of a conjunct it takes the form of a subscript dash. Thus, *ṣ* *sra*, *ṣ* *kra*, *ṣ* *khra*, *ṣ* *gra*, *ṣ* *tra* (rather common), *ṣ* *dra*, *ṣ* *pra*, *ṣ* *bra*, *ṣ* *bhra*.

When a letter is doubled the sign °, known as *adhik*, is written above the line immediately in front of it. Thus, *ṣṣ* *sapp*, *ṣṣ* *gaddi*, *ṣṣ* *assū*, *ṣṣ* *bichḥkū*, *ṣṣ* *pathar*.

Other compound consonants are indicated by mere juxtaposition. Thus, *ṣṣ* *bakbāḥi*, not *bakabakī*, as we might expect; *ṣṣ* *khurchan*, not *khurachan*; *ṣṣ* *māṣṣā*, not *māṣṣā*; *ṣṣ* *mārda*, not *māradā* or *mārṣṣā*.

In the Eastern Punjab, but not in the Mājh, there is a cerebral *l*-sound which also occurs in Lahndā, Vernacular Hindōstānī, Central and Western Palāṣī, Rājasthānī, Gujārātī, Marāṣṣhī, and Oṣiā. It is indicated by affixing a short tick to the right hand lower corner of the ordinary character for *l*: Thus, *ṣṣ* *ḷa*.

As in Western Hindī the inherent *a* of the final consonant of a word is not pronounced.

The letter *ṣ* sometimes has the sound of *wa*, and sometimes that of *va*. The *va* is not pronounced as in English, with the lower lip pressed against the upper teeth. It is a pure labial sound made by pressing the two lips together, and letting the breath issue between them. In cognate languages the letter generally has a *v*-sound before the vowels *i* and *e* (whether long or short) and a *w*-sound before other vowels. In Pañjābī this rule generally holds good when the letter is in the middle of a word, but at the commencement of a word it is not followed. Here the only rule seems to be custom, and I have accordingly given as a supplement to the skeleton grammar a list of words taken from Bhūi Māyā Singh's Dictionary which commence with the letter and in which that letter is pronounced as *v*. In all other Pañjābī words commencing with the letter it is pronounced as *w*.<sup>1</sup>

Hitherto we have dealt with the alphabets employed by Sikhs and Hindūs. It must be remembered that there is also a large Musalmān population in the Pañjābī-

speaking area, which uses Panjābī as freely as its Hindū neighbours. These people, however, when they write the language usually employ the Perso-Arabic alphabet as adapted for Hindōstānī. It has no local peculiarities.

Specimens written in all the foregoing scripts (except Lanḍā) will be found in the following pages. No specimens have been received in Lanḍā, nor does that character easily lend itself to writing more than a few sentences. Its decipherment is so difficult even to those who write it, that it is seldom employed except for writing accounts and the like among illiterate shopkeepers.

Panjābī Grammar in the main follows that of Hindōstānī,  
so that few remarks are necessary.

As regards pronunciation, the only letters which require special notice are *h* and some of the aspirated consonants. In Lahndā these are pronounced in a peculiar way, and the same fact is evident in the western districts of the Panjābī area. The best account of this pronunciation is that given by Mr. Grahame Bailey in his grammar of the Wazirabad dialect, of which the following is an abstract.

In these districts, when *h* commences a word, or precedes an accented syllable, it has a strong guttural sound resembling that of a somewhat strongly pronounced *ḥ* 'ain, in Arabic. We might compare the Cockney pronunciation of *ham* as 'am (not 'am). Thus, *hiyyā*, the sides of a bed, is pronounced 'iyyā, and *pihāṭī*, the wages of grinding, *pī'āṭī*.

In other positions, *i.e.* when it is not at the beginning of a word or preceding an accented syllable, it is hardly audible or may be altogether inaudible, but it strongly raises the pitch of the preceding vowel, often altering the whole tone of the word. Thus, *lāh*, bring down, is very different in sound from *lā*, attach, although the *h* in the former is often quite inaudible. Similarly the first *ā* in *kāhā*, speedy, is pronounced in a high tone, while in *kāḥā*, black, it has the ordinary tone, although the *h* in the former word is not itself sounded.

The same remarks apply to the *h* shown in transliteration of soft (not hard) aspirated consonants, *viz.* :—*gh*, *jh*, *ḡh*, *dh*, *bh*, *ḡh*, *nh*, *mh*, *rh*, *wh*, etc., but not in the case of the hard aspirated consonants *kh*, *chh*, *ḥh*, *th*, *ph*, or of *sh*. Thus, *bhāṭā*, a brother, is pronounced *b'rā*, *ghumā*, a measure of land, *g'umā*, and *Chanāḥā*, the Chināb river, is pronounced *Chan'āḥā*. On the other hand, in *kāḥā*, in which *rḥ* follows an accented vowel, the *h* is inaudible, but the *u* is pronounced in a higher tone than in *kāḥā*, the joint of a plough; and the *a* of *bāḡghā* (pronounced *bāḡḡ'ā*, not *bāḡḡ'ā*), a buggy, is higher in tone than the *a* of *bāḡḡ'ā* (feminine), white.

In nouns, the most noteworthy peculiarities are that the oblique plural ends in *ā* and that the suffix of the genitive is *dā*, which, like adjectives ending in *dā*, agrees, not only in gender and number, but also in case, with the noun with which it is in agreement.

In the verbs, two forms of the verb substantive may be noted. One is *jē*, he is. This is only heard in the western districts of the Panjābī area, and its correct meaning was first indicated by Mr. Grahame Bailey in his Wazirabad Grammar already alluded to. By origin *jē* is the pronoun of the second person plural combined with the verb

substantive, and it properly means 'there is to (or by) you.' This is evident in phrases like:—

*kī miḷeā jē*, literally, what was got to you, *i.e.* what did you get? Standard Panjābī *tuhānū kī miliā*.

*kī ākheā jē*, what was said by you, what did you say? Standard *tusē kī ākheā*.

*kī jē*, what has happened to you.

Generally, the reference to the second person is less direct, and must be translated, if at all, by some such phrase as 'I say to you,' or 'I ask you.' Thus, *kī jē*, already given, also means 'I ask you what has happened (to anybody, not necessarily to you).' Similarly:—

*ōtkhē dō jē*, I say to you there are two there.

*maī āyā jē*, I say to you I have come.

*sāhū jē*, I say to you it is the Sāhib.

It is evident that, in the last three examples, the 'I say to you' can be for all practical purposes omitted, and the *jē* represented, as it is in the grammar, by 'he is' or 'they are.' It can, however, only be used in sentences like the foregoing.

The common form of the past tense of the verb substantive is usually *sī* for both masculine and feminine singular, and for the masculine plural. This is generally explained as the feminine of *sā*, but much more probably it is a corruption of some old form akin to the Prakrit *āsī*, Sanskrit *āsīt*, he was. The infinitive of the finite verb generally ends in *na* (not *na*), though *na* occurs in the case of some verbs. The future presents a few irregularities and there is a passive voice formed by adding *ī* to the active root (see p. 616), but on the whole the conjugation of the verb closely resembles that of vernacular Hindōstānī. It is therefore believed that the annexed skeleton grammar will enable the student to understand the language of the following specimens.

---



## PAÑJĀBĪ SKELETON GRAMMAR

I NOUNS—Gender—This closely follows Hindōstāni. The most important exception is *ṛaṣ*, a road, which is masculine in Pañjabī.  
Number and Case—The nominative plural closely follows Hindōstāni. Oblique plurals terminate in *ā*. Thus—

Singular		Plural	
Direct	Oblique	Direct	Oblique
<i>ṛaṣda</i> a boy	<i>ṛaṣda-</i>	<i>ṛaṣdā</i>	<i>ṛaṣdā</i>
<i>ḥanṣā</i> , a shopkeeper	<i>ḥanṣā</i>	<i>ḥanṣā</i>	<i>ḥanṣā</i>
<i>manuḷlā</i> , a man	<i>manuḷlā</i>	<i>manuḷlā</i>	<i>manuḷlā</i>
<i>bhāsa</i> a brother	<i>bhāsa</i>	<i>bhāsa</i>	<i>bhāsa</i>
<i>ḷaṣ</i> a crow	<i>ḷaṣ</i>	<i>ḷaṣ</i>	<i>ḷaṣ</i>
<i>ṛaṣ</i> a father	<i>ṛaṣ</i>	<i>ṛaṣ</i>	<i>ṛaṣ</i>
<i>dāsa</i> a daughter	<i>dāsa</i>	<i>dāsa dāsa</i>	<i>dāsa dāsa</i>
<i>ḷandḷ</i> a wall (fem)	<i>ḷandḷ</i>	<i>ḷandḷā</i>	<i>ḷandḷā</i>
<i>maṣ</i> a mother	<i>maṣ</i>	<i>maṣ</i>	<i>maṣ</i>
<i>ṛaḷḷa</i> a wailow	<i>ṛaḷḷa</i>	<i>ṛaḷḷā</i>	<i>ṛaḷḷā</i>

The following are the usual forms of the Vocative—*ṛaṣda* (sing.), *ṛaṣdā* & *ḥanṣā* (or *ḥanṣe*), *ḥanṣā* & *manuḷlā*, *manuḷlā* & *bhāsa*, *bhāsa* & *ḷaṣ* (or *ḷaṣ*) & *ṛaṣ*, *ṛaṣ* & *dāsa* & *dāsa* & *ḷandḷ* & *ḷandḷ* & *maṣ* (or *maṣ*), *maṣ* (or *maṣ*) & *ṛaḷḷā* & *ṛaḷḷā*. The nominative is *ṛaṣda* used instead of the vocative.

There are also other cases occasionally met with, viz. an agent plural in *ṛaṣ* as in *ṛaṣā ḷāḷḷa ṛaṣ* you people have obtained, a locative singular in *ṛaṣ* in *ḷaḷḷa*, in *ḷaḷḷa* house, *ḷāḷḷā* (from *ḷāḷḷā*), in the shade, a locative plural in *ṛaṣ* as in *ḷaḷḷa ḷāḷḷā*, in Gurmukhī letters, an ablative singular in *ṛaṣ* as in *ḷaḷḷā*, from the house, and an ablative plural in *ṛaṣ* as in *ḷaḷḷā*, by hands.

The case postpositions are—

Agent—*na* (often omitted)

Direct Acc—*na*

Instr Abl—*ṛaṣ*, *ḷāḷḷā*, *ḷāḷḷā* & *ṛaṣ* with, from

Gen—*ḷaḷḷā*

Loc—*ḷāḷḷā* in, *ṛaṣ*, on, *ṛaṣ*, *ṛaṣ* near, *naḷ*, with

Many of these may be used with the oblique genitive case as *ḷāḷḷā ṛaḷḷā* in the house.

NOTE—Do of the genitive is a termination rather than a postposition. It should hence be written without a hyphen. Thus *ḷāḷḷā* of *ḷāḷḷā*, of a house. So also *na* of the agent and *na* of the dative accusative, but *ḷaḷḷā ṛaṣ* on the 10 case with a hyphen. Regarding the declension of the genitive see Adjectives.

Adjectives—Adjectives ending in *ā* and genitive cases agree with their qualified nouns in gender, number and form. Thus *ḷāḷḷā ḷāḷḷā* a good boy, *ḷāḷḷā ḷāḷḷā* to a good boy, *ḷāḷḷā ḷāḷḷā* O good boy, *ḷāḷḷā ḷāḷḷā* O good boys, *ḷāḷḷā ḷāḷḷā* to good boys, *ḷāḷḷā ḷāḷḷā* O good girls, *ḷāḷḷā ḷāḷḷā* to good girls, *ḷāḷḷā ḷāḷḷā* O good girls, *ḷāḷḷā ḷāḷḷā* to good girls, *ḷāḷḷā ḷāḷḷā*, the horse's eye, *ḷāḷḷā ḷāḷḷā*, the horse's eye, *ḷāḷḷā ḷāḷḷā* in the house's eye, *ḷāḷḷā ḷāḷḷā* in the house's eye. The Hindōstāni system of using the termination *ā* for all oblique masculine cases and *ī* for all feminine cases is also employed.

Comparison of adjectives is as in other Indian languages. Thus *ḷāḷḷā ḷāḷḷā* is greater than that *ḷāḷḷā ḷāḷḷā* is the greatest of all.

## II PRONOUNS—

	I	Thou	He she, it that	Thou (1)	Thou (2)	Who which (1)	Who which (2)
Sing							
Nom	<i>ḷāḷḷā</i> (ob) <i>maṣ</i>	<i>tu</i>	<i>ḷāḷḷā ḷāḷḷā</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā ḷāḷḷā</i>
Agent	<i>maṣ</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā ḷāḷḷā</i> etc	<i>ḷāḷḷā</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā ḷāḷḷā</i> etc
Obj	<i>maṣ</i> b it <i>ḷāḷḷā</i> from me	<i>ḷāḷḷā</i> (ḷāḷḷā)	<i>ḷāḷḷā ḷāḷḷā</i>	<i>ḷāḷḷā</i> , <i>ḷāḷḷā</i>	Base unchanged	<i>ḷāḷḷā</i>	<i>ḷāḷḷā</i>
Gen	<i>maḷ</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā ḷāḷḷā</i> etc	<i>ḷāḷḷā</i> , <i>ḷāḷḷā</i>		<i>ḷāḷḷā</i>	<i>ḷāḷḷā</i>
Plur							
Nom	<i>maḷ</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā ḷāḷḷā</i>
Agent	<i>maḷ</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā ḷāḷḷā</i> etc	<i>ḷāḷḷā</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā ḷāḷḷā</i> etc
Obj	<i>maḷ</i> <i>ḷāḷḷā</i>	<i>ḷāḷḷā</i> , <i>ḷāḷḷā</i>	<i>ḷāḷḷā ḷāḷḷā</i>	<i>ḷāḷḷā</i> , <i>ḷāḷḷā</i>	<i>ḷāḷḷā</i> , <i>ḷāḷḷā</i>	<i>ḷāḷḷā</i>	<i>ḷāḷḷā ḷāḷḷā</i>
Gen	<i>maḷ</i> <i>ḷāḷḷā</i>	<i>ḷāḷḷā</i> <i>ḷāḷḷā</i>	<i>ḷāḷḷā ḷāḷḷā</i> etc	<i>ḷāḷḷā</i> etc	<i>ḷāḷḷā</i> etc	<i>ḷāḷḷā</i>	<i>ḷāḷḷā ḷāḷḷā</i>

<sup>1</sup> In colloquial Pañjabī we have *ḷāḷḷā*, instead of *ḷāḷḷā ḷāḷḷā*.  
*ḷāḷḷā* self has its genitive *ḷāḷḷā*. In the sense of 'Your Honour' the use of the word is borrowed from Hindōstāni. The usual respectful pronoun of the second person is the plural *ḷāḷḷā*.

	That (1)	That (2)	Who P (1)	Who P (2)	What P	Anyone, someone	Anything
Sing Nom	ਏ	ਏਫ਼ਾ, ਏਫ਼ਾ	ਕੌਨ	ਕੌਨਾ, ਕੌਨਾ	ਕਿ, ਕੌਏ	ਕੌਣ, ਕੌਣ	ਕੁਛਕੁਛ, ਕੁਛਕੁਛ, ਕੁਛਕੁਛ, ਕੁਛਕੁਛ
Agent	ਫਿ, ਓ		ਕਿ, ਓ		ਕੌਏਕੌਏ, ਓ	ਕੌਣ, ਕੌਣਕੌਣ	ਕੁਛਕੁਛ, ਕੁਛਕੁਛ, ਕੁਛਕੁਛ
Obl	ਏਏ, ਏਏ	Declined regularly, as an adjective	ਕਿਕਿ, ਕੌਕੌ	Declined regularly, as an adjective	ਕੌਏ, ਕੌਏ	ਕੌਣ	ਕੁਛ
Gen	ਏਏਕੌ, ਓਕੌ		ਕੌਕੌਕੌ, ਓਕੌਕੌ		ਕੌਏਕੌ, ਓਕੌਏ	ਕੌਣਕੌ	ਕੁਛਕੌ
Plur Nom	ਏ		ਕੌਨ		ਕੌਨਾ, ਕੌਨਾ	ਕੌਏ	ਕੌਣ, ਕੌਣ
Agent'	ਏਏਕੌ		ਕੌਕੌਕੌ, ਓਕੌਕੌ		ਕੌਏਕੌ	ਕੌਣਕੌ	ਕੁਛਕੁਛ, ਕੁਛਕੁਛ, ਕੁਛਕੁਛ, ਕੁਛਕੁਛ
Obl	ਏਏਕੌਕੌ, ਓਕੌਕੌ		ਕੌਕੌਕੌਕੌ, ਓਕੌਕੌਕੌ		ਕੌਏਕੌਕੌ, ਓਕੌਕੌਕੌ	ਕੌਣਕੌ	ਕੁਛਕੁਛ, ਕੁਛਕੁਛ, ਕੁਛਕੁਛ, ਕੁਛਕੁਛ
Gen	ਏਏਕੌਕੌ, ਓਕੌਕੌਕੌ		ਕੌਕੌਕੌਕੌ, ਓਕੌਕੌਕੌ		ਕੌਏਕੌਕੌ, ਓਕੌਕੌਕੌ	ਕੌਣਕੌ	ਕੁਛਕੁਛ, ਕੁਛਕੁਛ, ਕੁਛਕੁਛ, ਕੁਛਕੁਛ

III VERBS — A — Auxiliary Verb and Verb Substantive

Present tense — I am, etc

	Sing		Plur	
	Masc	Fem	Masc	Fem
1	ਹਾਂ, ਆਂਗਾ, ਆਂ	ਹਾਂ, ਆਂਗੀ ਆਂ	ਹਾਂ ਆਂਗਾ ਆਂਗਾ	ਹਾਂ, ਆਂਗੀ ਆਂਗੀ
2	ਹਾਂ, ਆਂਗੀ, ਆਂ	ਹਾਂ, ਆਂਗੀ ਆਂ	ਹਾਂ ਆਂਗਾ ਆਂਗੀ	ਹਾਂ, ਆਂਗੀ ਆਂਗੀ
3	ਹਾਂ, ਆਂਗਾ, ਆਂ, ਆਂ, ਆਂ, ਆਂ	ਹਾਂ, ਆਂਗੀ, ਆਂ, ਆਂ, ਆਂ, ਆਂ	ਹਾਂ ਆਂਗਾ ਆਂਗੀ, ਆਂ, ਆਂ, ਆਂ, ਆਂ	ਹਾਂ, ਆਂਗੀ ਆਂਗੀ, ਆਂ, ਆਂ, ਆਂ, ਆਂ

Past Tense — I was, etc

	Sing		Plur	
	Masc	Fem	Masc	Fem
1 } 2 } 3 }	ਏ ਏਫ਼ਾ, ਏ, ਏਫ਼ਾ, ਏ	ਏ, ਏਫ਼ੀ ਏਏ	ਏ, ਏ-ਏ, ਏ, ਏ ਏ ਏਏ	ਏਏ, ਏ ਏਏ, ਏਏ
also 1	ਏ, ਏਫ਼ਾ ਏ ਏ	ਏ, ਏਫ਼ੀ, ਏ ਏ	ਏ, ਏ ਏ ਏ ਏ	ਏ, ਏ ਏਏ, ਏਏ
2	ਏ-ਏ	ਏ ਏ	ਏ-ਏ, ਏ	ਏ ਏਏ, ਏਏ
3	ਏ-ਏ, ਏਏ	ਏ-ਏ, ਏਏ	ਏ, ਏ ਏ, ਏ, ਏ, ਏ ਏ	ਏ, ਏ-ਏਏ, ਏ, ਏ, ਏ-ਏ

The negative of the forms ਏ-ਏ, ਏਏ, etc, is ਏ ਨਾ ਏਏ ਏਏ, etc. The negative of ਏਏ is ਨਾਏ or even ਏ ਨਾਏ. ਏਏ is used for both genders and both numbers.

Some of the above forms are only of local occurrence. The most usual forms are —

	Present (Cogn. Gen)		Past			
			Sing		Plur	
	Sing	Plur	Masc	Fem	Masc	Fem
1	ਹਾਂ	ਹਾਂ	ਏ, ਏ	ਏ	ਏਏ, ਏ, ਏਏ	ਏਏ
2	ਏਏ	ਏਏ, ਏ	ਏ ਏ	ਏਏ	ਏਏ, ਏ, ਏਏ	ਏਏ
3	ਏਏ	ਏਏ	ਏ, ਏ	ਏਏ	ਏਏ, ਏ, ਏਏ	ਏਏ, ਏਏ

—Active Verb.—

- Root,— *ghall, send*
- Infinitive,— *ghallna, ghallan, to send*
- Pres part,— *ghallna, sending*
- Past part,— *ghallna, sent*
- Noun of Agency,— *ghallan wala, a sender*
- Gerund,— *ghallan, sending*
- Conjunctive part,— *ghall, ghallti, ghall-ke(-la, -lar-ke), ghallti-ke(-la, -kar-ke)*

NOTE—If the root ends in a, r, l, or s, the infinitive ends in na, not na. Thus, janna, to know; marra, to stir.

Roots ending in a vowel or k form the pres part in aa. Thus, daada, coming; rakhna, remaining; bhanda, eating; gubhna, thins being. Sometimes the pres part takes the termination na. Thus, dekhna, for dekhna, seeing.







- Vasāv*, growing (of a village).  
*Vasākh*, see *visākh*.  
*Vasōā*, a Hindū holiday occurring on the first of *Vasākh*.  
*Vast*, a thing, goods and chattels.  
*Vāt*, distance, space ; a road.  
*Vat*, a weight ; enmity ; a boundary line between fields, etc.  
*Vat*, again ; moisture in the ground.  
*Vatvānī*, a clod for cleaning.  
*Vayāh*, a wedding.  
*Vayāhūā*, *vayāhūā*, to marry.  
*Vayāhtā*, married (of a woman).  
*Vayākarn*, grammar.  
*Vayākarnī*, a grammarian.  
*Vayāpak*, pervading.  
*Vayāpī*, pervading.  
*Vēchūā*, to sell.  
*Vēdāt*, the Vēdānta system of philosophy.  
*Vēkhūā*, to see.  
*Vēl*, a climbing plant.  
*Vēlā*, time, moment.  
*Vēlnā*, *vēlūā*, a rolling-pin ; to roll, to seed cotton.  
*Vēlūī*, a machine for seeding cotton.  
*Vērūhā*, the courtyard of a house.  
*Vēsākh*, see *visākh*.  
*Vēsākhī*, see *visākhī*.  
*Vīāhūā*, = *vayāhūā*.  
*Vīāhtā*, = *vayāhtā*.  
*Vich*, an interval.  
*Vichār*, consideration.  
*Vichch*, in.  
*Vichōlā*, a mediator.  
*Vidā*, dismissed.  
*Vidditā*, *vidyā*, knowledge.  
*Vigārūā*, to be spoiled.  
*Vigārūā*, to spoil.  
*Vigārū*, a spoiler.  
*Vigrūā*, damage ; one who spoils.  
*Vigrūūā*, to cause to be spoiled.  
*Vikāv*, sale, selling ; for sale.  
*Vikāvūā*, to cause to be sold.  
*Vikh*, poison.  
*Vilāit*, *vilait*, *valāit*, or *valait*, a country ; England.  
*Vilāitī*, foreign ; English.  
*Vilkhūā*, to sob, lament.  
*Vingūā*, crooked, uneven.

- Vii* a brother (used by a sister)  
*Viana* a waste, solitude  
*Vid* daily use practice  
*Vih* name of a sect of the Jat caste  
*Vila* scarce rare far apart  
*Virodh* enmity  
*Virodhi* quarrelsome  
*Vit* a circle of clients  
*Visah* trust faith  
*Visalh, vasalh visalh* name of a month  
*Visalhi, vasa visalhi* the first day of Visalh on which a festival occurs  
*Vista*, ordure  
*Vissana* to be forgotten, to forget  
*Vitth*, a bird's dung  
*Vitthna* to drop dung (of a bird)  
*Vular*, conduct, behaviour, trade, traffic
-

## DŌGRĀ OR DŌGRĪ.

The Dōgrā or Dōgrī dialect of Pañjābī takes its name from Dōgar or Dugar, the title of the submontane portion of the Jammu State. This portion of the Jammu State has to its north the hill country of Jammu separating it from Kashmir, in which a variety of dialects, such as Rāmbanī and Pōguli, intermediate between Dōgrā and Kāshmirī are spoken. These dialects in many respects closely resemble Dōgrā, but I have classed them with Kāshmirī as they present the regular use of pronominal suffixes attached to the verb which is characteristic of that language. In the hills in the north-east of the Jammu State lies Bhadarwāh, the language of which, Bhadarwāhī, is a form of Pahārī. To the east of Jammu lies the State of Chamba. The main language of Chamba, Chamēālī, is also a form of Pahārī; but a mixed form of speech called Bhaṭṭālī, which is based on Dōgrā, is spoken in the west of the State, near the Jammu Frontier. South of Jammu lie the Punjab districts of Sialkot and Gurdaspur, the main language of which is Pañjābī. Dōgrā is, however, spoken along the northern border of these districts. South-east of Jammu lies the district of Kangra; here a dialect of Pañjābī is spoken which is closely allied to Dōgrā. Not far to the west of Jammu City runs the river Chenab, beyond which lies the Naushahra country. Dōgrā extends to a few miles beyond the Chenab. Further on we come to the hill dialects connected with the northern form of Lahndā.

The word Dōgar is popularly said to be a corruption of the Sanskrit Dvigarta, but this derivation is not accepted by European scholars at the present day. On the contrary, the ancient name of the country appears to have been *Durgara*, from which 'Dōgar' is derived, through the Prakrit 'Doggara.'

As will have been gathered from the foregoing remarks, Dōgrā is bounded on the south by standard Pañjābī, on the east and north-east by Pahārī, on the north by the semi-Kāshmirī hill dialects, and on the west by Lahndā.

There are three sub-dialects of Dōgrā mentioned in the reports. These are Kanḍiālī, the Kāngrā Dialect, and Bhaṭṭālī. Kanḍiālī is a mixture of standard Pañjābī and Dōgrā spoken in the hills of the north-east of Gurdaspur. The Kāngrā Dialect is the main language of the head-quarters *talūqs* of Kangra District, and Bhaṭṭālī is spoken in Western Chamba. Like Kanḍiālī, the Kāngrā Dialect is a mixture of Dōgrā and standard Pañjābī, with also a few peculiarities of its own, while Bhaṭṭālī is a mixture of Dōgrā, Kāngrī, and Chamēālī.

The following are the estimated number of speakers of Dōgrā in localities in which it is a vernacular:—

<sup>1</sup> See Dr. Stein's translation of the *Rājatarāṅginī*, Vol. II, p. 432. It will be observed that the initial *ḍ* of Dōgar has been cerebralised. This is an example of the influence of Lahndā, in some dialects of which an initial *ḍ* is often cerebralised. Thus in the *Thālī* of Shahpur, the root *ḍā*, give, becomes *ḍā*.



Dogra Proper—	
Jammu and neighbourhood	434 000
Gurdaspur	60 000
Sialkot	74 727
	568 27
Kandul (Gurdaspur)	10 000
Kangra District	636 500
Bhateal	14 000
	1 229 297
TOTAL	1 229 297

In the above table the figures for Jammu are mere estimates based on the returns of the Census for 1901 as no language census was taken of that State in 1891. The Gurdaspur and Sialkot figures are better estimates being based by the local officers on the returns of the Census of 1891. The Bhateal figures are those reported by the Chamba officials. In Gurdaspur Dogra is spoken nearly all over the lower hills and in Sialkot it is spoken in 116 villages of Zafarwal *Tahsil* to the north and west of Zafarwal and all over the *Bajwat Alaga* of the Sialkot *Tahsil*.

No information is available as to the number of speakers of Dogra outside the region in which it is a vernacular.

Dogra closely resembles standard Panjabi. The main differences consist in the change in oblique form of the noun substantive and in the employment of a different postposition for the accusative dative case. The vocabulary too differs somewhat being influenced by Lahnda and (especially) Kashmiri. As regards the oblique form all masculine nouns add a short *e* or *ai* in the singular to the nominative while feminine nouns add *a* thus following the example of northern Lahnda. For the accusative dative case the usual suffix is *li* or *gi* instead of the Panjabi *nū*. In Kangra an alternative suffix is *jo*. Dogra also prefers the word *li/a* to mean *was* instead of the more usual *sa* or *si* of standard Panjabi.

So far as I am aware the only Dogra book which has been printed is a version of the New Testament in Jumboo or Dogura issued by the Serampore Missionaries in the year 1826. There are said to be some translations of Sanskrit books into Dogra one of which a version of the *Lilavati* (a mathematical work) is mentioned by Dr Buhler<sup>1</sup>.

#### LITERATURE

#### AUTHORITIES—

The only previous account of the Dogra dialect which I have seen is contained in the following—

DREW FREDERICK—*The Jammu and Kashmir Territories. A Geographical Account* London 1875  
 Account of Dogra pp 463 ff. Dogra Alphabet described p 471. Appendix I (pp 503 ff.)  
 Dogra Grammar

Dogra has an alphabet of its own which is allied to the Takri alphabet current in the Punjab Himalayas. Some thirty or forty years ago the then Maharaja of Jammu and Kashmir caused to be invented a modified form of the current Takri so as to bring it more into line with Devanagari and Gurmukhi. This improved Dogra is used for official documents but it has not generally displaced the old Takri form of script which is that employed in the

<sup>1</sup> *Detached Report of a Tour near the frontiers of Sanskrit MSS made in Kaimur Rajputana and Central India* Bombay

following specimens. This alphabet is very imperfect. Theoretically it has all the letters found in Dēvanāgarī except a few which are not employed in the vernacular language, but the vowels are so loosely written, that it might almost be said that any vowel sign can be employed indifferently for any vowel sound. More especially, *e* and *i*, and *o* and *u* are frequently confounded. At other times we find vowels omitted altogether, so that the reading of a Dōgrā document is no easy task.

There is another peculiarity in Dōgrā writing which should be observed. It is the very frequent employment of the initial forms of vowels instead of the non-initial forms in order to represent non-initial long vowels. It is as if in Dēvanāgarī we were to write द्वा when we meant to write दा. An examination of the specimens will show instances of this in every line. In order to indicate this, in transliterating the specimens, I insert an apostrophe before every vowel which is written in the initial form. It is as if I were to transliterate द्वा by *d'ā* and दा by *dā*.

In order to facilitate the reading of the text I have, whenever a word is wrongly spelt, first transliterated it strictly as it is written and have then immediately afterwards transliterated the correct spelling which I place between marks of parenthesis. I have, however, altogether ignored the very frequent use of a long vowel for a short one, or *vice versa*. Such cases I have passed over silently in the transliteration. Dōgrā has never been printed in type of its own character. I therefore give the specimens in the vernacular character in facsimile just as I have received them. Types are, however, available for the form of Ṭākri employed in the adjoining State of Chamba, which is closely allied to that used for Dōgrā, and, as type-printed words are easier to read than facsimiles of handwriting, I give in each case the specimen also printed (in correct spelling) in the Ṭākri type of Chamba.

The printed Chamba Tākri alphabet is as follows :—

### Vowels.

ॐ a      ॐ ā      ॐ i      ॐ ī      ॐ u      ॐ ū  
 ॐ ē      ॐ ai      ॐ o      ॐ au      • n̄.

### Consonants.

ॐ ka	ਖ kha	ਗ ga	ਘ gha	ੜ na
ਚ cha	ਛ chha	ਜ ja	ਝ jha	
ੜ za	ਠ tha	ੜ da	ਝ dha	ੜ na
ੜ la	ਠ tha	ੜ da	ੜ dha	ੜ na
ਪ pa	ਫ pha	ਬ ba	ਭ bha	ਮ ma
ਯ ya	ਰ ra	ਲ la	ਲ va	
ਸ sa	ਹ ha	ੜ ra	ੜ la	ੜ sha

### Conjuncts.

ੳ yā    ੳ thi    ੳ hi    ੳ su    ੳ pū    ੳ or    ੳ hū  
 ੳ tē    ੳ hai    ੳ yō    ੳ yau    ੳ ram or rā    ੳ chhya  
 ੳ pra    ੳ tra    ੳ mha.

### Numerals.

ੱ 1,      ੲ 2,      ੳ 3,      ੴ 4,      ੵ 5,      ੶ 6,  
 ੷ 7,      ੸ 8,      ੹ 9,      • 0.

Double letters are never written. They are left to be inferred by the reader. Thus, *dittā*, given, is written ੳੳ *dittā*, but must be read *dittā*.

The following are the Ḍoḡrā characters as used in the specimens :—

Vowels.

INITIAL FORMS.

क a, क ā, ङ i or ī, ङ u or ū, ञ or ह  
 e, ē or ai, ङ ō or au, ङ m̄ or ~

NON-INITIAL FORMS.

क ka, क kā, क ki or kī, क or क ku, क kū, क ke or kē,  
 क kai, क kō, क kau, क kash or kā.

NOTE.—Great carelessness is allowed in writing the vowels and the nasal sign. They are often omitted altogether. Long and short vowels are frequently interchanged. Initial vowels are often written in the place of non-initial long ones. Thus—

क for क dā; क for क tū. The letter e or ē is frequently written for i, and ō for u.

Consonants.

क ka, क kha, ग ga, ग gha, ङ ŋa;  
 च cha, च chha, ज ja, ज jha, ङ ŋ;  
 ल la, ल lha, ङ ḍa, ङ ḍha, ङ or ङ ṅa;  
 त ta, त tha, द da, द dha, ङ na;  
 प pa, प pha, प pa, प bha, ङ ma;  
 य ya, र ra, ल la, य va, वा va;  
 श sha, स sa, ह ha, ङ ra.

NOTE.—That the same sign is employed for ja and ya, and for la and va (or va), respectively. There is really only one nasal,—the letter ङ. When it is necessary to represent the sound of the Persian ḡ, the character for cha is employed.

In order to facilitate comparison, I next give the current written forms of the letters of the Gurmukhī, Kāṅgrā, and Dōgrā alphabets.

Gurmukhī.	Kāṅgrā.	Dōgrā.		Gurmukhī.	Kāṅgrā.	Dōgrā.	
ਅ	ਐ	ਐ	'āīrā'	ੳ	ੳ	ਊਊ	āa
ੲ	ੳ	ੳ	'īrī'	ੲ	ੲ	ੲੲ	qha
ੳ	ੳ	ੳ	'ūīrā'	ੳ	ੳ	ੳੳ	na
ੴ	ੴ	ੴ	ō	ੴ	ੴ	ੴ	ta
ਸ	ਸ	ਸ	sa	ਬ	ਬ	ਬਬ	tha
ਹ	ਹ	ਹ	ha	ਦ	ਦ	ਦਦ	da
ਕ	ਕ	ਕ	ka	ਪ	ਪ	ਪਪ	dha
ਖ	ਖ	ਖ	kha	ਨ	ਨ	ਨਨ	na
ਗ	ਗ	ਗ	ga	ਪ	ਪ	ਪਪ	pa
ਘ	ਘ	ਘ	gha	ਫ	ਫ	ਫਫ	pha
ਙ	ਙ	ਙ	ṅa	ਬ	ਬ	ਬਬ	ba
ਚ	ਚ	ਚ	cha	ਤ	ਤ	ਤਤ	bha
ਛ	ਛ	ਛ	chha	ਮ	ਮ	ਮਮ	ma
ਜ	ਜ	ਜ	ja	ਯ	ਯ	ਯਯ	ya
ਝ	ਝ	ਝ	jha	ਰ	ਰ	ਰਰ	ra
ਞ	ਞ	ਞ	ṅa	ਲ	ਲ	ਲਲ	la
ਟ	ਟ	ਟ	ṭa	ਵ	ਵ	ਵਵ	wa
ਠ	ਠ	ਠ	ṭha	ਸ਼	ਸ਼	ਸ਼ਸ਼	ra

## DŌGRĀ GRAMMAR.

In its grammar Dogra closely resembles standard Panjabi. The following are two main points of difference —

In pronunciation, no difference seems to exist between *e* and *a*: These two vowels appear to be quite interchangeable. Sometimes one is written and sometimes the other. At the end of a word (especially in the declension of nouns) both are pronounced short and both have the same sound, which more nearly resembles that of a short *a* than anything else. Indeed *a* is often written for *e*. In the skeleton grammar which follows I represent this final sound by *e*, but *a*: or *a* would be equally correct. Similarly *ē* is often written *aī* or *ā*.

All nouns even those ending in consonants have an oblique form singular differing from the nominative. In the case of masculine nouns, this oblique form usually ends in the indeterminate short vowel, sometimes written *e* sometimes *a*, sometimes *a*, which has just been described. The termination of the feminine oblique form singular is *a*. These terminations also occur in the northern dialects of Lahnda and in Western Pahari. The termination of the oblique plural is *ē*, *aī* or *ā*. The postposition of the accusative-dative is generally *li* or *gi*, and very rarely the Panjabi *ni*. Sometimes *de* (the locative of the genitive termination *da*) is employed for the dative, as in *jaedatī-waledē jar*, having gone to a rich man. The other postpositions coincide with those in use in Panjabi.

The Pronouns do not call for any special remarks unless we draw attention to the form of the accusative-dative of the pronouns of the first, second, and third persons. 'Me' is *mihē*, *mige*, or *mi*, 'thee' is *tulē*, or *tuge*, and 'him' is *us*. Similarly the accusative dative of 'this' is *is*. The conjugation of verbs presents a few irregularities. There is an alternative form ending in *da*, of the past participle. Thus, *morīda*, dead *gachāda*, lost, *chahīdē-har* it is proper, *gada lha*, it was gone. The addition of the postposition of the genitive to a past participle without altering its meaning occurs in other hill languages, e.g. in Eastern and Western Pahari. The future has several forms which are strange to standard Panjabi. The syllable *che* or *chā* is added to the Imperative to give a permissive force. Thus, *lhachar*, let us eat, *manachar*, let us celebrate. In the word *lhāāden* they (were) crying, the final *n* is a pronominal suffix meaning 'they,' added to the verb in imitation of Kishnui. There are occasional instances of neuter participles as in *chūmīā*, it was kissed.

It is hoped that the above remarks will be sufficient to enable the student to read the Dogra specimens, with the aid of the Skeleton Grammar which follows.

## DŌGRĀ SKELETON GRAMMAR

I NOUNS Gender—The s follows standard Pa-jub

Number and Case —

	Singular		Plural	
	Direct	Oblique	Direct	Oblique
Masc—				
la /ra a boy		la/rə	la hre	lauhṛē
bab/a a father		bābē	bābbā or bābbāḥ	bābbā or bābbāḥ
daṅgar an ox		daṅgrē	daṅgar	ḍaṅgrē
Fem—				
aḥrī a sālē goat		bāh/a	bāh/rā	bāh/rē

The term nouns *e* of the oblique singular and *ē* of the oblique plural are short. They are often written *a* or *ā* and *as* or *ās* respectively. Thus *saḥ/bēda saḥ/bāda* or *saḥ/bēdā* of the sāl b. However written *ti e* pronounced *on* resembles that of a *ti* oct *a* or *e* respect *ve*.

Two *as* are formed without postpositions—the Vocative and (optionally) the Accusative-datative. The following are the forms of the Vocative—Singular *laḥ/rā* or *a la /ra* ḍaṅgrā or ḍa ḡar bāh/a or *a bāh/rā* Plural *a la hṛē* *a bābbā* *a daṅgrē* *a la/rā*

The optional forms of the Accusative-Dative are—Singular *la hṛas* *bābbās* *ḍaṅgras* *bāh/rās* Plural *lauhṛē* *ba baṛṛ* *ḍaṅgrē* *bāh/rē*

The Postpositions are—Accusative *la* or *g lae/ll* to Instr. *la e* by Abl. *tā cē* *tā* *kaḥhā* from Gen. *da* as a standard Pa-jub oblique also *da* Loc. *vā* *n pa* near *pa* on Agent *s* or *a* by

Adjectives ending *a* are thus declined. Masc Singular direct *laḥa* oblique *laḥē* Plural direct *laḥe* oblique *laḥe* Fem Singular direct *laḥ* oblique *laḥs* Plural direct *laḥs* oblique *laḥe*. In other respects adjectives are treated as a standard Pa-jub.

## II PRONOUNS

	I	Thou
Singular—		
Nominative	<i>a as we</i>	<i>tu</i>
Agent	<i>ma ne</i>	<i>ta te t dā</i>
Accusative-datative	<i>ni li n g mi</i>	<i>tu la t g</i>
Genitive	<i>me a</i>	<i>tera</i>
Ablative	<i>nera t h a</i>	<i>tera t h a</i>
Locative	<i>me a c/</i>	<i>t e v ch</i>
Plural		
Nominative	<i>as</i>	<i>tus</i>
Agent	<i>a e</i>	<i>tus</i>
Accusative-datative	<i>a e-hi g : asc</i>	<i>t ac hi as tus*</i>
Genitive	<i>sara</i>	<i>tusa a h a a</i>
Ablative	<i>sa e l a</i>	<i>t ac-ha</i>
Locative	<i>a e v c/</i>	<i>tu h</i>

	He she it, that	This	That same	This same	Who	He, that	Who ?	What ?	Anyone	Anything
<b>Sing.</b>										
<b>Nom</b>	o, oḥ	te, oḥ, oḥr	ḥar	ḥar	jo	oḥ	ḥar, ḥarḥ	ḥeḥ	ḥar	ḥeḥḥ, ḥeḥḥ
<b>Acc-dat</b>	oḥ	te	ḥar ḥe	ḥar-ḥe	joḥ	oḥ	ḥarḥ	ḥar ḥe	ḥar ḥe	ḥar ḥe
<b>Obl</b>	oḥ, oḥ	te, te	ḥar	ḥar	jo	oḥ	ḥar, ḥarḥ	ḥar	ḥar	ḥar
<b>Plur</b>										
<b>Nom</b>	o, oḥ	ḥe, oḥ	ḥar	ḥar	jo	oḥ	ḥar, ḥarḥ	ḥeḥ	ḥar	ḥeḥḥ, ḥeḥḥ
<b>Obl</b>	oḥ, oḥ, oḥ	te, te, te	ḥarḥ	ḥarḥ	joḥ	oḥ	ḥarḥ	ḥarḥ	ḥarḥ	ḥarḥ, ḥarḥ

Koḥ, declined regularly as an adjective, as 'which?' The reflexive pronoun is *apḥ*, Gm, *apḥa*, Acc dat, *apḥ ḥe* Abl, *apḥa-ḥarḥ*; Loc, *apḥe ḥeḥ*, Agent, *apḥ* The plural is the same as the singular

III VERBS —A — Auxiliary Verbs and Verbs Substantive.

Present Tense 'I am etc —

	Singular	Plural	
1	ḥe, o	ḥar, ḥe, oḥ	The past tense is the <i>or</i> <i>oḥ</i> which as <i>ḥarḥ</i> , is treated like an adjective Thus, mass plu <i>ḥe</i> fem sing <i>ḥeḥ</i> , fem plur <i>ḥeḥ</i> 'I was in <i>oḥ</i>
2	ḥar, ḥe, oḥ, o	ḥe, o	
3	ḥar, ḥe, oḥ, e	ḥar, ḥe, oḥ, oḥ	

B — Active Verb

Root — *ma*, strike

Infinitive — *ma* ḥe, to strike

Present Participle — *maḥ* *oḥ* or *maḥ* *oḥ*, striking

Past Participle — (1) *maḥ* struck, fem *maḥ*, Plur mass *maḥ*, fem *maḥ*

(2) *maḥ* *oḥ* or *maḥ* *oḥ*, etc

Conjunctive Participle, — *maḥ* *ḥe*, *maḥ* *oḥ*, or *maḥ* *oḥ*, striking struck

Noun of Agency, — *maḥ* *oḥ* a striking

	Present Subjunctive and all Present Imperative			Future	
	'I may strike' 'I strike' etc			'I shall strike' etc	
	Singular	Plural	Singular	Plural	
1	ma ḥe	maḥ maḥe	maḥ	maḥ maḥe (fem ḥe)	
2	maḥ	maḥ	maḥe (fem ḥe)	maḥe maḥe (fem ḥe)	
3	maḥ	maḥ, maḥe	maḥe	maḥe maḥe maḥe	

Instead of *maḥe* (*ḥe*) we may have *maḥe* (*ḥe*) and, instead of *maḥe* (*ḥe*), *maḥe* (*ḥe*)

Imperative, *ma*, strike thou, *maḥ* strike ye, *maḥe*, *maḥe* let me thee him us you, them strike

Participial Tenses

- maḥ maḥe or maḥe I strike (if) I had struck
- maḥ maḥe, maḥe, I am striking
- maḥ maḥe, maḥe, I was striking
- maḥ maḥe I struck (him)
- maḥ maḥe I have struck (him)
- maḥ maḥe I had struck (him)

Irregular Past Participles

- ḥarḥ to become Past part *ḥarḥ* or *ḥarḥ* (Past part *ḥarḥ*)
- ḥarḥ to go Past part *ḥarḥ*
- ḥarḥ to do Past part *ḥarḥ* or *ḥarḥ*
- ḥarḥ, to give, Past part *ḥarḥ*
- ḥarḥ, to kill, Past part *ḥarḥ*

The Passive Voice is formed with *ḥarḥ*, as in Part 2  
Clusters and Double Consonants are formed as in Part 2



## STANDARD PAÑJĀBĪ.

In order to illustrate the standard Pañjābī described in the preceding grammatical sketch, I here give the Parable of the Prodigal Son taken from the version of the Gospel of St. Luke published by the British and Foreign Bible Society. The translation is an excellent one, but should not be taken as representing, in all its purity, the Pañjābī of the Mājh. The standard of the grammatical sketch is rather a refined version of the Pañjābī spoken in the Pōwādh<sup>1</sup> of the District of Ludhiana, which differs slightly from the Pañjābī of Amritsar.

[ No. 1.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

*(British and Foreign Bible Society, 1890.)*

ਇੱਕ ਮਨੁੱਖਦੇ ਦੇ ਪੁੱਤ ਸਨ। ਅਤੇ ਉਨ੍ਹਾਂ ਵਿੱਚੋਂ ਛੋਟੇਨੇ ਪਿਉ ਨੂੰ ਆਖਿਆ ਪਿਤਾ ਜੀ ਮਾਲਦਾ ਜਿਹੜਾ ਹਿੱਸਾ ਮੈਨੂੰ ਪਹੁੰਚਦਾ ਹੇ ਸੋ ਮੈਨੂੰ ਦੇ ਦਿਓ। ਅਤੇ ਉਸਨੇ ਉਨ੍ਹਾਂਨੂੰ ਪੂੰਜੀ ਵੰਡ ਦਿੱਤੀ। ਅਰ ਥੋੜੇ ਦਿਨਾਂ ਪਿੱਛੋਂ ਛੋਟਾ ਪੁੱਤ ਸਭੇ ਕੁਛ ਕੱਠਾ ਕਰਕੇ ਦੂਰ ਦੇਸਨੂੰ ਚੱਲਿਆ ਗਿਆ ਅਰ ਉੱਥੇ ਆਪਣਾ ਮਾਲ ਬਦ ਚਲਣੀ ਨਾਲ ਉਡਾ ਦਿੱਤਾ। ਅਤੇ ਜਾਂ ਉਹ ਸਭ ਖਰਬ ਕਰ ਚੁੱਕਿਆ ਤਾਂ ਉਸ ਦੇਸ ਵਿੱਚ ਵਡਾ ਕਾਲ ਪੈ ਗਿਆ ਅਤੇ ਉਹ ਮੁਤਾਸ ਹੋਣ ਲੱਗਾ। ਅਰ ਉਹ ਉਸ ਦੇਸਦੇ ਕਿਸੇ ਰਹਿਣਵਾਲੇਦੇ ਕੋਲ ਜਾ ਰਿਹਾ ਅਤੇ ਉਸਨੇ ਉਹਨੂੰ ਆਪਣਿਆਂ ਖੇਤਾਂ ਵਿੱਚ ਸੂਰਾਂਦੇ ਚਾਰਣ ਲਈ ਘੱਲਿਆ। ਅਰ ਉਹ ਉਨ੍ਹਾਂ ਛਿੱਲੜਾਂ ਨਾਲ ਜੋਹੜੇ ਸੂਰ ਖਾਂਦੇ ਸਨ ਆਪਣਾ ਢਿੱਡ ਭਰਣਾ ਚਾਹੁੰਦਾ ਸੀ ਪਰ ਕਿਨੇ ਉਸਨੂੰ ਕੁਛ ਨਾ ਦਿੱਤਾ। ਪਰ ਉਹਨੇ ਸੂਰਤ ਵਿੱਚ ਆਣਕੇ ਕਿਹਾ ਭਈ ਮੇਰੇ ਪਿਉਦੇ ਕਿੰਨੇਰੀ ਕੰਮਿਆਨੂੰ ਵਾਫਰ ਹੋਟੀਆਂ ਹਨ ਅਤੇ ਮੈਂ ਐੱਥੇ ਭੁੱਖਾ ਮਰਦਾ ਹਾਂ। ਮੈਂ ਉੱਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਜਾਵਾਂਗਾ ਅਤੇ ਉਸਨੂੰ ਆਖਾਂਗਾ ਪਿਤਾ ਜੀ ਮੈਂ ਅਸਮਾਨਦਾ ਅਰ ਤੇਰੇ ਅੱਗੇ ਗੁਨਾਹ ਕੀਤਾ ਹੈ। ਹੁਣ ਮੈਂ ਇਸ ਜੋਗ ਨਹੀਂ ਜੋ ਵੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ। ਮੈਨੂੰ ਆਪਣਿਆਂ ਕੰਮਿਆਂ ਵਿੱਚੋਂ ਇਕ ਜਿਹਾ ਰੱਖ। ਸੋ ਉਹ ਉੱਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਗਿਆ। ਪਰ ਉਹ ਅਜੇ ਦੂਰ ਸੀ ਕਿ ਉਹਦੇ ਪਿਉਨੇ ਉਸਨੂੰ ਛਿੱਠਾ ਅਤੇ ਉਹਨੂੰ ਤਰਸ ਆਇਆ ਅਰ ਦੋੜ ਕੇ ਗਲੇ ਲਾ ਲਿਆ ਅਤੇ ਉਹਨੂੰ ਚੁੰਮਿਆ। ਅਰ ਪੁੱਤ ਨੇ ਉਸਨੂੰ ਆਖਿਆ ਪਿਤਾ ਜੀ ਮੈਂ ਅਸਮਾਨਦਾ ਅਰ ਤੇਰੇ ਅੱਗੇ ਗੁਨਾਹ ਕੀਤਾ ਹੈ ਹੁਣ ਮੈਂ ਇਸ ਜੋਗ ਨਹੀਂ ਜੋ ਵੇਰ ਤੇਰਾ

<sup>1</sup> See Pōwādhī, post, pp. 679 ff.

ਪੁੱਤ ਸਦਾਵਾਂ ॥ ਪਰ ਪਿਤਾਨੈ ਆਪਣੇ ਚਾਕਰਾਨੂੰ ਕਿਹਾ ਕਿ ਸਭਥੋਂ ਚੰਗੇ ਬਸਤ੍ਰ ਛੇਤੀ ਕੱਢਕੇ ਇਹਨੂੰ ਪਹਿਨਾਓ ਅਰ ਇਹਦੇ ਹੱਥ ਵਿੱਚ ਅੰਗੂਠੀ ਅਰ ਪੈਰੀਂ ਜੁੱਤੀ ਪਾਓ। ਅਤੇ ਖਾਂਦੇ ਹੋਏ ਅਸੀਂ ਖੁਸੀ ਕਰਿਯੇ ਕਿੰਉ ਜੋ ਮੇਰਾ ਇਹ ਪੁੱਤ ਮੋਇਆ ਸੀ ਅਤੇ ਵੇਰ ਜੀ ਪਿਆ ਹੈ। ਗੁਆਚ ਗਿਆ ਸੀ ਅਤੇ ਵੇਰ ਲੱਭਿਆ ਹੈ। ਸੋ ਓਹ ਲੱਗੇ ਖੁਸੀ ਕਰਨ ॥

ਪਰ ਉਹਦਾ ਵਡਾ ਪੁੱਤ ਖੇਤ ਵਿੱਚ ਸੀ ਅਰ ਜਾ ਉਹ ਆਣਕੇ ਘਰਦੇ ਨੇੜੇ ਅੱਪੜਿਆ ਤਾਂ ਰਾਗ ਨਾਚਦੀ ਅਵਾਜ ਸੁਣੀ। ਤਦ ਨੌਕਰਾ ਵਿੱਚੋਂ ਇਕਨੂੰ ਆਪਣੇ ਕੋਲ ਸੱਦਕੇ ਪੁੱਛਿਆ ਡਈ ਇਹ ਕੀ ਹੈ। ਅਤੇ ਉਸਨੈ ਉਹਨੂੰ ਆਖਿਆ ਤੇਰਾ ਭਰਾਉ ਆਇਆ ਹੈ ਅਰ ਤੇ ਪਿਉਨੈ ਵਡਾ ਪਰੋਸਾ ਪਰੋਸਿਆ ਹੈ ਇਸ ਲਈ ਜੋ ਉਹਨੂੰ ਭਲਾ ਚੰਗਾ ਪਾਇਆ। ਪਰ ਉਹ ਗੁੱਸੇ ਹੋਇਆ ਅਤੇ ਅੰਦਰ ਜਾਣਨੂੰ ਉਹਦਾ ਜੀ ਨਾ ਕੀਤਾ। ਸੋ ਉਹਦਾ ਪਿਉ ਬਾਹਰ ਆਣਕੇ ਉਸਨੂੰ ਮਨਾਉਣ ਲੱਗਾ। ਪਰ ਓਨ ਆਪਣੇ ਪਿਉਨੂੰ ਉੱਤਰ ਦਿੱਤਾ ਵੇਖ ਮੈਂ ਐਨੇ ਵਰਿਹਾ ਬੋਂ ਤੇਰੀ ਟਹਿਲ ਕਰਦਾ ਹਾਂ ਅਤੇ ਤੇਰਾ ਹੁਕਮ ਕਦੇ ਨਹੀਂ ਮੋੜਿਆ ਅਰ ਤੈਂ ਮੈਨੂੰ ਕਦੇ ਇੱਕ ਪਠੋਰਾ ਬੀ ਨਾ ਦਿੱਤਾ ਜੋ ਮੈਂ ਆਪਣਿਆਂ ਬੇਲੀਆਂ ਨਾਲ ਖੁਸੀ ਕਰਾਂ। ਪਰ ਜਦ ਤੇਰਾ ਇਹ ਪੁੱਤ ਆਇਆ ਜਿਹਨੈ ਕੰਜਰੀਆਵੇ ਮੂੰਹ ਤੇਰੀ ਪੁੰਜੀ ਉਡਾ ਦਿੱਤੀ ਤੈਂ ਉਹਦੇ ਲਈ ਵਡਾ ਪਰੋਸਾ ਪਰੋਸਿਆ ਹੈ। ਪਰ ਓਨ ਉਸਨੂੰ ਆਖਿਆ ਬੱਚਾ ਤੂੰ ਸਦਾ ਮੇਰੇ ਨਾਲ ਹੈਂ ਅਤੇ ਮੇਰਾ ਸਭੋ ਕੁਛ ਤੇਰਾ ਹੈ। ਪਰ ਖੁਸੀ ਕਰਨੀ ਅਤੇ ਅਨੰਦ ਹੋਣਾ ਜੋਗ ਸੀ ਕਿੰਉਕਿ ਤੇਰਾ ਇਹ ਭਰਾਉ ਮੋਇਆ ਸੀ ਅਤੇ ਵੇਰ ਜੀ ਪਿਆ ਹੈ ਅਰ ਗੁਆਚ ਗਿਆ ਸੀ ਅਤੇ ਹੁਣ ਲੱਭਿਆ ਹੈ ॥

[ No 1 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ

*(British and Foreign Bible Society, 1890)*

## TRANSLITERATION AND TRANSLATION.

Ik manukkhde do putt san Ate unhā vichchō chhotenai  
*One man of two sons were And them from in the younger by*  
 piunū akhiā pitṛi jī mārda jūhā hissā mṛunū  
*the father to it was said 'father dear the property of whatever shall be me to*  
 pahūchda hai so manū dē dō Ati usnāi unhānū pūjī  
*as saying is that me to give away' And him by them to the wealth*  
 vand ditti Ar thoiḥ dīnī pichchō chhotā putt  
*having divided was given And a few days from after the younger son*  
 sabho kuchh katthā kṛi kē dur desnū chhāliā giā rī  
*all anything together made having a distant country to went away a id*  
 othē apnā mal bad chalm nāl udā ditta Ate jā uh  
*there his own property bad beloved with was squandered And when le*  
 sabh kharach hai chukhā tū us dē vichch wadī kal pāi giā  
*all spending had finished then that country in a great famine fell*  
 ate uh mutāḥ hon lagga Aī uh us dē dē kiso  
*and le distressed to be began And le that country of a certain*  
 iahm wāde kol jī ribā rē usnāi unū apūā  
*inhabitant of near having gone remained and him by as for him his own*  
 khetā vichch surādē chāran lai ghāliā Ar uh unhā chhīlā nāl  
*fields in some of the feeding for it was sent And he those lacks with*  
 jehre sur khānde san apnā dhidd bharnā chāhunda sī pū  
*which the pigs eating were his own belly to fill wanting was bit*  
 kine usnū kuchh nī ditti Par unṛi surat vichch an kē  
*by anyone him to anything not it was given But him by senses in come having*  
 kiā bhāi mere piudē k. n. hī kammānū waphāi  
*it was said Lo! my father of now many even servants to as perfluous*  
 rotā han ate māi atthē bhukh hā mardā hā Māi utth kē  
*leave there as and I here hungry dying am I arisen leaving*  
 rpe piū kol jāwāga atē us nū al hāgrī pita jī māi  
*my own father near will go and I am to I will say Father by me*  
 asmanda aī tere agge gunah kīta hī , hun māi is jōg  
*heaven of and of thee before sin done is now I (of) it is worthy*



ਪਿਤਾ	ਬਿਹਰਾ	ਅਨ ਕੇ	ਉਸਨੂੰ	ਮਨਾਉਨ	ਲਗੈ	ਪਰ	ਉ		
<i>father</i>	<i>outside</i>	<i>come having</i>	<i>I am to</i>	<i>to remonstrate</i>	<i>began</i>	<i>but</i>	<i>by I am</i>		
ਪਿਤਾ	ਪਿਠਨੂੰ	ਉੱਤਰ	ਦਿੱਤਾ	ਦੇਖ ਮਾਓ	ਜਿੰਨੇ	ਬਹੁਤ	ਥੋੜੇ	ਦੇਰ	
<i>his own</i>	<i>faller to</i>	<i>answer</i>	<i>was given</i>	<i>'see I</i>	<i>so many</i>	<i>years</i>	<i>from</i>	<i>thy</i>	
ਤਾਹਿ	ਕਰਿਦਾ ਹੈ	ਏ	ਦੇਰ	ਲੁਕਾਰ	ਕਰਿਦੇ	ਨਾਹਿ	ਮਰੀ,	ਏ	
<i>service</i>	<i>doing am</i>	<i>and</i>	<i>thy</i>	<i>command</i>	<i>ever</i>	<i>not</i>	<i>was disobeyed,</i>	<i>and</i>	
ਤੈ	ਮੇਰੇ	ਇਕ	ਪਾਠ	ਬੀ	ਨੀ	ਦਿੱਤੀ	ਜੋ	ਮਾਓ	
<i>by thee</i>	<i>me to</i>	<i>ever</i>	<i>one</i>	<i>I'd</i>	<i>even</i>	<i>not</i>	<i>was given</i>	<i>that I</i>	
ਮੇਰੇ	ਬੰਦਿਆਂ ਨੂੰ	ਇਹੁ	ਕਰਾ	ਪਰ	ਜਦ	ਦੇਰ	ਇਹ	ਪੁੱਤ	
<i>my own</i>	<i>friends with</i>	<i>I happiness</i>	<i>I may make</i>	<i>But</i>	<i>when</i>	<i>thy</i>	<i>this</i>	<i>son</i>	
ਮੇਰੇ	ਜਹਿਰਾ	ਇਹਨਾਂ ਦੇ	ਮੂੰਹ	ਦੇ	ਪੂੰਜੇ	ਖਰਾ ਦਿੱਤੇ		ਤੈ	
<i>at me</i>	<i>was</i>	<i>lots of</i>	<i>by means</i>	<i>thy</i>	<i>wealth</i>	<i>was squandered</i>		<i>by thee</i>	
ਉਹਦੇ	ਲੇ	ਵਾਦੀ	ਪ੍ਰਸੰਨ	ਪਾਠ	ਹਰਾ	ਪਰ	ਠੀ	ਉਸਨੂੰ	
<i>I of</i>	<i>for the sale</i>	<i>a great</i>	<i>feast</i>	<i>been feasted is</i>	<i>-</i>	<i>But</i>	<i>by I am</i>	<i>I am to</i>	
ਕਿਹਾ	ਬਚੇਚੀ	ਤੂੰ	ਦੇਖ	ਮੇਰੇ	ਨੂੰ	ਹਰੀ	ਅਤੇ	ਮੇਰੇ	
<i>it was said</i>	<i>child</i>	<i>thou</i>	<i>always</i>	<i>of me</i>	<i>by the side</i>	<i>are</i>	<i>and</i>	<i>my</i>	
ਕੁਛ	ਕੁਛ	ਦੇ	ਪਰ	ਕਿਹਾ	ਕਰਨ	ਏ	ਮਨ	ਹੋਣਾ	
<i>all</i>	<i>anything</i>	<i>there is</i>	<i>But</i>	<i>I happiness</i>	<i>to be done</i>	<i>and</i>	<i>joyful</i>	<i>to be</i>	
ਜੋ	ਦੇ	ਕਿਉਂ	ਦੇ	ਇਹ	ਭਰਾ	ਮਰੇ	ਦੇ	ਫੇਰੇ	
<i>opened</i>	<i>was</i>	<i>because</i>	<i>that</i>	<i>it is</i>	<i>thy</i>	<i>brother</i>	<i>dead</i>	<i>was</i>	<i>and</i>
ਜੋ	ਪੈਰਾ	ਦੇ	ਗੁਣ	ਏ	ਹੁਣ	ਲੱਭਿਆ	ਹੈ		
<i>we fallen</i>	<i>is</i>	<i>and</i>	<i>lost</i>	<i>gone</i>	<i>was</i>	<i>and</i>	<i>now</i>	<i>found is'</i>	

## MĀJHI

Mājhi is the dialect of the Mājha tract of the Punjab. It is often incorrectly called Manjhi just as Mājhi is often wrongly called Manjha. The Mājha or Midland lies in the Doab between the rivers Ravi and Beas cum Sutlej. It therefore includes the districts of Amritsar and Gurdaspur and most of the district of Lahore. The number of speakers of Mājhi was estimated for the purposes of this Survey to be as follows —

Lahore	1 033 824
Amritsar	973 054
Gurdaspur	800 750
	2 807 628
TOTAL	2 807 628

Mājhi Panjabi is by universal consent the purest form of the language but is not the standard adopted by most of the grammars. As explained above (pp 609 ff) these are mainly based on the dialect of Ludhiana which lies some way to the south east. Mājhi has certain peculiarities of its own which will presently be described. The most prominent one is the entire absence of the cerebral *l*.

As specimens of Mājhi I give a version of the Parable of the Prodigal Son which comes from Amritsar, an extract from a folksong from the same locality and another folksong from Lahore.

The version of the Parable I give in facsimile of the copy received as a specimen of Gurmukhi handwriting and also in Gurmukhi type with the usual transliteration and translation. The second is given in Gurmukhi type with transliteration and translation. The third is given in the Gurmukhi and also in the Persian character with transliteration and translation.

The following are the main points of difference from the Ludhiana standard that are exhibited by the specimens.

The cerebral *l* is never sounded in Amritsar. The ordinary dental *l* is always substituted for it. Thus *nal* not *nal* with the letter *d* is often doubled. Thus *tuḥadda* for *tuḥada* you, *wadda* for *wada* great *dwada* or *dwadda* far. On the other hand letters which are doubled in the standard dialect of Ludhiana are often not doubled in Amritsar. Thus *uḥ l e* for *uḥ l l e* having risen, *viḥ* not *viḥḥ* in but *viḥḥō* from in *lagi* joined but *lagga* begin *labl pīa* not *lablḥ pīa* go! *apāiā* for *apāiā* arrived.

Nasalisation is frequent. Thus *apnā dhan* his own wealth *āund lai* she is coming *bīānā dākhunda sī* he was wishing to fill *jāwāga* I will go *chummiā* it was missed *manāie* let us celebrate. Some of these nasalised forms are relics of the old neuter gender.

In the declension of nouns the initial *o* of the postposition *viḥ* in is often elided and the remainder of the postposition is attached to the main word as a termination as in *glāiḥ* for *glāi viḥ* in the house. The postposition of the agent case is *naī* or *naī*. Note relics of old neutrals as in *apnā dīān chummiā* etc. quoted above.

A corner of Gurdaspur lies to the west of the Ravi but it may be considered as part of the Mājhi for our present purposes.

Note also false genders caused by attraction in phrases like *ɪ dɪ hattĩ* on this one's hand. Note moreover that *hattĩ* is used in the singular.

In the pronouns the nasal of *ɪsĩ* we and *tusĩ* you is omitted so that we have *asɪ* and *tusɪ*. Other forms not shown in the grammar are *mainai* by me, *sadda* our, *taiɪaɪ* by thee, *tuladdɪ* your. *Tũ* thou often has its oblique singular *tud!*. The oblique plural of the pronoun of the third person is *unã* not *unlã*.

In the verb substantivæ we have *laĩ* and *lan* both meaning both we are and they are. The past tense has the following forms —

	Sing	Plur
1	<i>sã</i>	<i>sã</i>
2	<i>sas</i>	<i>sas</i>
3	<i>sɪ</i>	<i>sɪ</i>

The present participle of finite verbs often ends in *na* instead of *da*. Thus *ɪɪaɪ na* *lã* I am striking.

Irregular forms noted are *deu* give thou, *del* give, *jal* go, *jãwãga* I will go, *Aunda* or *anda* is coming.

In one important point these specimens do not illustrate the dialect of the Pajabi. This is the occasional use of personal terminations with the past tenses of verbs. This is properly a characteristic of the outer circle of languages and does not belong to Pajabi, as illustrated in the grammar. On the other hand it regularly appears in Lahnda and as explained in the introduction to this section there is a Lahnda basis at the bottom of Pajabi, which is almost concealed by the language of the Inner Group that has established itself in the Central and Eastern Punjab. As we go westwards from the old Sarasvati the Lahnda basis becomes more and more prominent and hence we occasionally find these terminations in Pajabi. In Majhi they are only found in the third person of transitive verbs and are for the singular *us os* or *osu* and for the plural *one*. Thus instead of the regular *us allia* he said we frequently hear *allias* and instead of *unlã* (or *unã*) *allia* they said *allio e so ditto* he gave *kalios* he said *litosu* he did *mannus* he heeded, *dittono* they gave *lione* they did.

[No. 2.]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

PAÑJĀBĪ.

MAJHI DIALECT.

(DISTRICT, AMRITSAR.)

## SPECIMEN I.

16 ਇਕੋਮਨੁੱਖਦੇ ਦੋਖੁਤੋਏ॥ ਅਤੇ ਛੋਟੇ ਨੂੰ ਉਨਾਂ ਵਿੱਚੋਂ ਆਪਣੇ ਪਿਉ ਨੂੰ ਆਖਿਆ,  
 ਬਾਪੁਜੀ, ਮਾਲ ਦੀ ਵੰਡ ਸਿਹਤੀ ਮੈਂਨੂੰ ਆਖਿ ਦੀ ਹੈਂ ਦੇਉ ॥ ਅਤੇ ਉਸਨੇ ਉਨਾਂ ਨੂੰ ਆਪਣੀ  
 ਜਦਾਤ ਵੰਡ ਦਿੱਤੀ ॥ ਅਰ ਥੋੜੇ ਦਿਨਾਂ ਪਿੱਛੋਂ ਛੋਟਾ ਪੁੱਤ ਸੱਥੇ ਕੁਜ ਕੱਠਾ ਕਰਕੇ  
 ਦੁਰਾਡੇ ਦੇਸ ਨੂੰ ਚਲਿਆ ਗਿਆ, ਅਰ ਓਥੇ ਆਪਣਾ ਧਨ ਵੈਲ ਦਾਰੀ ਵਿਚ  
 ਗੁਆ ਦਿੱਤਾ ॥ ਅਤੇ ਜੋਦੋਂ ਸੱਥੇ ਕੁਜ ਖਰਾਬ ਕਰ ਚੁਕਿਆ, ਤਾਂ ਉਸ ਦੇਸ ਵਿਚ ਵੱਡਾ  
 ਕਾਲ ਆਪਿਆ ॥ ਅਰ ਓਹ ਮੁਤਾਜ ਹੋਣ ਲਗਾ ॥ ਅਤੇ ਉਹ ਉਸ ਦੇਸ ਦੇ ਕਿਸੇ ਰਾਣ  
 ਵਾਲੇ ਦੇ ਕੋਲ ਜਾਕੇ ਕੰਮਾਂ ਰਹਿ ਪਿਆ ॥ ਅਰ ਓਸਨੂੰ ਉਹ ਨੂੰ ਆਪਣੀਆਂ  
 ਪੈਲੀਆਂ ਵਿਚ ਸੁਰ ਚਾਰ ਲਈ ਘਲਿਆ ॥ ਅਰ ਸਿਹਤ ਵੇ ਛਿੱਲੜ ਸੁਰ ਖਾਂਦੇ ਸੀ  
 ਉਹ ਉਨਾਂ ਨਾਲ ਆਪਣਾ ਢਿੱਡ ਭਰਨਾਂ ਚਾਂਹੀ ਦਾ ਸੀ ॥ ਪਰ ਕਿਨੇ ਓਸ ਨੂੰ ਨਾਂ  
 ਦਿੱਤੇ ॥ ਅਰ ਜਦ ਸੁਰਤ ਵਿਚ ਆਇਆ, ਤੇ ਆਖਿਆ, ਮੇਰੇ ਪਿਉ ਦੇ ਕਿੰਨੇ  
 ਹੀ ਕੰਮਿਆਂ ਨੂੰ ਵਾਫਰ ਰੋਟੀਆਂ ਹਨ, ਅਰ ਮੈਂ ਭੁੱਖਾ ਮਰ ਦਾ ਹਾਂ ॥ ਮੈਂ  
 ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਜਾਂਦਾਂ ਗਾ, ਅਰ ਓਸ ਨੂੰ ਆਖਾਂ ਗਾ, ਬਾਪੁਜੀ ਮੈਂ  
 ਰੱਬ ਦਾ ਅਤੇ ਤੇਰੇ ਅੰਗੇ ਗੁਨਾਹ ਕੀਤਾ ਹੈ ॥ ਅਰ ਹੁਣ ਮੈਂ ਇਸ ਜੋਗਾ ਨਹੀਂ  
 ਜੋ ਫੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ ॥ ਮੈਂਨੂੰ ਆਪਣੀਆਂ ਕੰਮਿਆਂ ਵਿੱਚੋਂ ਇੱਕ ਸਿਹਾ  
 ਰੱਖ ॥ ਸੋ ਓਹ ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਆਇਆ ॥ ਪਰ ਓਹ ਅਜੇ ਦੂਰ ਸੀ ਜੋ ਉਹ ਦੇ  
 ਪਿਉ ਨੂੰ ਓਹ ਨੂੰ ਵੇਖਿਆ ਤੇ ਉਸਨੂੰ ਤਰਸ ਆਇਆ ਦੋੜਕੇ ਗਲ ਲਗਿਆ ਅਰ ਉਹ ਨੂੰ  
 ਚੁੱਪਿਆ ॥ ਅਤੇ ਪੁੱਤ ਨੂੰ ਉਹ ਨੂੰ ਆਖਿਆ, ਬਾਪੁਜੀ ਮੈਂ ਰੱਬ ਦਾ ਅਰ ਤੇਰੇ ਅੰਗੇ ਗੁਨਾਹ  
 ਕੀਤਾ ਹੈ, ਹੁਣ ਮੈਂ ਇਸ ਜੋਗਾ ਨਹੀਂ ਜੋ ਫੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ ॥ ਪਰ ਪਿਉ ਨੂੰ ਆਪਣੇ



ਚਾਕਰਾਂ ਨੂੰ ਕਿਹਾ, ਸਬਤੋਂ ਚੈਰੀ ਲੀ ਕੇ ਕਢ ਕੇ ਇਹ ਨੂੰ ਪੁਆਓ, ਅਰ  
 ਇਹਦੀ ਹੱਥੀ ਛਾਪ ਤੇ ਪੈਰੀ ਜੁੱਤੀ ਪਾਓ, ਅਤੇ ਖਾਈਯੇ ਤੋਂ ਖੁਸੀਆਂ ਮਨਾਂਈ  
 ਜੇ ॥ ਕਿਉਂ ਜੋ ਇਹ ਮੇਰਾ ਪੁੱਤ ਮੋਇਆ ਸੀ ਤੇ ਫੇਰ ਜੀਉ ਪਿਆ ਹੈ, ਗੁਆਚ  
 ਗਿਆ ਸੀ, ਤੇ ਲਭ ਪਿਆ ਹੈ ॥ ਜੋ ਓਹ ਲੱਗੇ ਖੁਸੀਆਂ ਕਰਨ ॥

ਪਰ ਓਹਦਾ ਵੱਡਾ ਪੁੱਤ ਪੈਲੀ ਵਿਠ ਸੀ, ਜਦ ਓਹ ਆਕੇ ਘਰ ਦੇ ਨੇੜੇ  
 ਅਪਕਿਆ, ਤਾਂ ਰਾਗ ਨਾਚ ਦੀ ਅਦਾਜ ਸੁਣੀ ॥ ਤਦ ਨੌਕਰਾ ਵਿੱਚੋਂ ਇੱਕ  
 ਨੂੰ ਸਦ ਕੇ ਪੁੱਛਿਆ, ਇਹ ਕੀ ਹੈ ॥ ਅਤੇ ਓਸ ਨੂੰ ਓਹਨੂੰ ਆਖਿਆ, ਤੇਰਾ  
 ਭਰਾ ਆਇਆ ਹੈ, ਅਰ ਤੇਰੇ ਪਿਉ ਨੇ ਮਮਾਨੀ ਕੀਤੀ ਹੈ ॥ ਕਿਉਂ ਜੋ ਓਸਨੂੰ  
 ਰਾਜੀ ਬਾਜੀ ਪਾਇਆ ॥ ਅਰ ਓਹ ਗੁੱਸੇ ਹੋਇਆ, ਅਤੇ ਅਦਿਰ ਜਾਲ  
 ਨੂੰ ਓਸਦਾ ਜੀ ਨਾ ਕੀਤਾ ॥ ਤਾਂ ਓਹਦਾ ਪਿਉ ਬਾਹਰ ਆਲਕੇ ਓਹਨੂੰ ਮਤਾ  
 ਉਣ ਲੱਗਾ ॥ ਅਰ ਓਹਨੂੰ ਆਪਣੇ ਪਿਉ ਨੂੰ ਉੱਤਰ ਵਿਠ ਆਖਿਆ, ਵੇਖ  
 ਮੈਂ ਐਨੇ ਵਰਿਆਂ ਬੋਂ ਤੇਰੀ ਟ ਹਲ ਕਰਦਾ ਹਾਂ, ਤੇ ਤੇਰਾ ਹੁਕਮ ਕਦੇ ਨਹੀਂ  
 ਮੋਕਿਆ ॥ ਪਰ ਤੂੰ ਮੈਨੂੰ ਕਦੇ ਇੱਕ ਪਠੇਰਾ ਬੀ ਨ ਦਿੱਤਾ, ਜੇ ਮੈਂ ਆਪ  
 ਨਿਆਂ ਬੇਲੀਆਂ ਨਾਲ ਖੁਸੀ ਕਰਦਾ ॥ ਪਰ ਜਦ ਤੇਰਾ ਏਹ ਪੁੱਤ ਆ-  
 ਇਆ, ਜਿਸਨੇ ਤੇਰਾ ਸਾਰਾ ਧਨ ਕੰਜਰੀਆਂ ਨਾਲ ਉਡਾਇੱਤਾ, ਤੂੰ  
 ਉਹਦੇ ਲਈ ਮਮਾਨੀ ਕੀਤੀ ॥ ਪਰ ਓਹਨੂੰ ਓਸਨੂੰ ਆਖਿਆ, ਪੁੱਤ  
 ਤੂੰ ਸਦਾ ਮੇਰੇ ਨਾਲ ਹੈਂ, ਅਤੇ ਮੇਰਾ ਸਬੋ ਕੁੱਜ ਤੇਰਾ ਹੈ ॥ ਪਰ ਖੁਸੀ  
 ਕਰਨੀ ਅਰ ਅਨੰਦ ਹੋਣਾ ਜੋਗਾ ਸੀ ॥ ਕਿਉਂ ਜੋ ਇਹ ਤੇਰਾ ਭਰਾ  
 ਮੋਇਆ ਸੀ ਤੇ ਫੇਰ ਜੀਉ ਪਿਆ ਹੈ; ਅਰ ਗੁਆਚ ਗਿਆ ਸੀ ਤੇ  
 ਲਭ ਪਿਆ ਹੈ ॥

[No. 2.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI.

MAJHI DIALECT.

(DISTRICT, AMRITSAR.)

## SPECIMEN I.

ਇੱਕ ਮਨੁੱਖਦੇ ਦੇ ਪੁੱਤ ਸੇ। ਅਤੇ ਛੋਟੇਨੈ ਉਨਾਂ ਵਿੱਚੋਂ ਆਪਣੇ ਪਿਉਨੂੰ ਆਖਿਆ, ਬਾਪੂਜੀ, ਮਾਲਦੀ ਵੰਡ ਜਿਹੜੀ ਮੈਨੂੰ ਆਉਂਦੀ ਹੈ ਦੇਉ। ਅਤੇ ਉਸਨੈ ਉਨਾਂਨੂੰ ਆਪਣੀ ਜਦਾਤ ਵੰਡ ਦਿੱਤੀ। ਅਰ ਥੋੜੇ ਦਿਨਾਂ ਪਿਛੋਂ ਛੋਟਾ ਪੁੱਤ ਸੱਬੋ ਕੁਜ ਕੱਠਾ ਕਰਕੇ ਦੁਰਾਡੇ ਦੇਸਨੂੰ ਚਲਿਆ ਗਿਆ, ਅਰ ਉੱਥੇ ਆਪਣਾ ਧਨ ਵੈਲਦਾਰੀ ਵਿਚ ਗੁਆ ਦਿੱਤਾ। ਅਤੇ ਜੱਦੋਂ ਸੱਬੋ ਕੁਜ ਖਰਚ ਕਰ ਚੁਕਿਆ, ਤਾਂ ਉਸ ਦੇਸ ਵਿੱਚ ਵੱਡਾ ਕਾਲ ਆ ਪਿਆ। ਅਰ ਉਹ ਮੁਤਾਜ ਹੋਣ ਲੱਗਾ। ਅਤੇ ਉਹ ਉਸ ਦੇਸਦੇ ਕਿਸੇ ਰਹਣਵਾਲੇਦੇ ਕੋਲ ਜਾਕੇ ਕਾਂਮਾਂ ਰਹਿ ਪਿਆ। ਅਰ ਉਸਨੈ ਉਹਨੂੰ ਆਪਣੀਆਂ ਪੈਲੀਆਂ ਵਿਚ ਸੂਰ ਚਾਰਣ ਲਈ ਘੱਲਿਆ। ਅਰ ਜਿਹੜੇ ਛਿੱਲੜ ਸੂਰ ਖਾਂਦੇ ਸੀ ਉਹ ਉਨਾਂ ਨਾਲ ਆਪਣਾਂ ਵਿੱਡ ਭਰਨਾਂ ਚਾਂਹੁੰਦਾ ਸੀ ਪਰ ਕਿਨੇ ਉਸਨੂੰ ਨਾਂ ਦਿੱਤੇ। ਅਰ ਜਦ ਸੁਰਤ ਵਿਚ ਆਇਆ, ਤੇ ਆਖਿਆ, ਮੇਰੇ ਪਿਉਦੇ ਕਿੰਨੇ ਹੀ ਕਾਂਮਿਆਂਨੂੰ ਵਾਢਰ ਰੋਟੀਆਂ ਹਨ, ਅਰ ਮੈਂ ਭੁੱਖਾ ਮਰਦਾ ਹਾਂ। ਮੈਂ ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਜਾਵਾਂਗਾ, ਅਰ ਉਸਨੂੰ ਆਖਾਂਗਾ। ਬਾਪੂਜੀ ਮੈਂ ਰੱਬਦਾ ਅਤੇ ਤੇਰੇ ਅੱਗੇ ਗੁੱਠਾਹ ਕੀਤਾ ਹੈ। ਅਰ ਹੁਣ ਮੈਂ ਇਸ ਜੋਗਾ ਨਹੀਂ ਜੋ ਫੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ। ਮੈਨੂੰ ਆਪਣਿਆਂ ਕਾਂਮਿਆਂ ਵਿੱਚੋਂ ਇੱਕ ਜਿਹਾ ਰੱਖ। ਸੋ ਉਹ ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਆਇਆ। ਪਰ ਉਹ ਅਜੇ ਦੂਰ ਸੀ ਜੋ ਉਹਦੇ ਪਿਉਨੈ ਉਹਨੂੰ ਵੇਖਿਆ ਤੇ ਉਸਨੂੰ ਤਰਸ ਆਇਆ ਦੌੜ ਕੇ ਗਲ ਲਗਿਆ ਅਰ ਉਹਨੂੰ ਚੁੰਮਿਆਂ। ਅਤੇ ਪੁੱਤਨੈ ਉਹਨੂੰ ਆਖਿਆ, ਬਾਪੂਜੀ ਮੈਂ ਰੱਬਦਾ ਅਰ ਤੇਰੇ ਅੱਗੇ ਗੁੱਠਾਹ ਕੀਤਾ ਹੈ, ਹੁਣ ਮੈਂ ਇਸ ਜੋਗਾ ਨਹੀਂ ਜੋ ਫੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ। ਪੱਰ ਪਿਉਨੈ ਆਪਣੇ ਚਾਕਰਾਂਨੂੰ ਕਿਹਾ, ਸਬਤੋਂ ਚੰਗੇ ਲੀੜੇ ਕਢ ਕੇ ਇਹਨੂੰ ਪੁਆਓ, ਅਰ ਇਹਦੀ ਹੱਥੀਂ ਛਾਪ ਤੇ ਪੈਰੀਂ ਜੁੱਤੀ ਪਾਓ। ਅਤੇ ਖਾਈਯੇ ਤੇ ਖੁਸੀਆਂ ਮਨਾਈਯੇ। ਕਿਉਂ ਜੋ ਇਹ ਮੇਰਾ ਪੁੱਤ ਸੋਇਆ ਸੀ ਤੇ ਫੇਰ ਜਿਉ ਪਿਆ ਹੈ, ਗੁਆਚ ਗਿਆ ਸੀ, ਤੇ ਲਭ ਪਿਆ ਹੈ। ਸੋ ਉਹ ਲੱਗੇ ਖੁਸੀਆਂ ਕਰਨ ॥

ਪਰ ਉਹਦਾ ਵੱਡਾ ਪੁੱਤ ਪੈਲੀ ਵਿਚ ਸੀ। ਜਦ ਉਹ ਆਕੇ ਘਰਦੇ ਨੇੜੇ ਅਪੜਿਆ, ਤਾਂ ਰਾਗ ਨਾਚਦੀ ਅਵਾਜ ਸੁਣੀ। ਤਦ ਨੌਕਰਾਂ ਵਿੱਚੋਂ ਇੱਕਨੂੰ ਸੱਦ ਕੇ ਪੁੱਛਿਆ, ਇਹ ਕੀ ਗਲ ਹੈ। ਅਤੇ ਉਸਨੈ ਉਹਨੂੰ ਆਖਿਆ, ਤੇਰਾ ਭਰਾ ਆਇਆ ਹੈ, ਅਰ ਤੇਰੇ ਪਿਉਨੈ

ਮਮਾਨੀ ਕੀਤੀ ਹੈ । ਕਿਉਂ ਜੋ ਓਸਨੂੰ ਰਾਜੀ ਬਾਜੀ ਪਾਇਆ । ਅਰ ਓਹ ਗੁੱਸੇ ਹੋਇਆ, ਅਤੇ ਅੰਦਰ ਜਾਣਨੂੰ ਓਸਦਾ ਜੀ ਨਾ ਕੀਤਾ । ਤਾ ਉਹਦਾ ਪਿਉ ਬਾਹਰ ਆਣਕੇ ਉਹਨੂੰ ਮਠਾਉਣ ਲੱਗਾ । ਅਰ ਉਹਨੇ ਆਪਣੇ ਪਿਉਨੂੰ ਉੱਤਰ ਵਿਚ ਆਖਿਆ, ਵੇਖ ਮੈ ਐਨੇ ਵਰ੍ਹਿਆ ਥੋਂ ਤੇਰੀ ਟਹਲ ਕਰਦਾ ਹਾਂ, ਤੇ ਤੇਰਾ ਹੁਕਮ ਕਦੇ ਨਹੀਂ ਮੋੜਿਆ । ਪਰ ਤੈ ਮੈਨੂੰ ਕਦੇ ਇੱਕ ਪਠੋਰਾ ਬੀ ਨਾਂ ਦਿੱਤਾ, ਜੋ ਮੈਂ ਆਪਣਿਆ ਬੋਲੀਆ ਨਾਲ ਖੁਸੀ ਕਰਦਾ । ਪਰ ਜਦ ਤੇਰਾ ਏਹ ਪੁਤ ਆਇਆ, ਜਿਸਨੈ ਤੇਰਾ ਸਾਰਾ ਧਨ ਕੰਜਰੀਆ ਨਾਲ ਉਡਾ ਦਿੱਤਾ, ਤੈ ਉਹਦੇ ਲਈ ਮਮਾਨੀ ਕੀਤੀ । ਪਰ ਉਹਨੈ ਓਸਨੂੰ ਆਖਿਆ ਪੁੱਤ ਤੂੰ ਸਦਾ ਮੇਰੇ ਨਾਲ ਹੈਂ ਅਤੇ ਮੇਰਾ ਸੱਬੋ ਕੁੱਜ ਤੇਰਾ ਹੈ । ਪਰ ਖੁਸੀ ਕਰਨੀ ਅਰ ਅਨੰਦ ਹੋਣਾ ਜੋਗ ਸੀ । ਕਿਉਂ ਜੋ ਇਹ ਤੇਰਾ ਛਰਾ ਮੋਇਆ ਸੀ ਤੇ ਫੇਰ ਜੀਉ ਪਿਆ ਹੈ, ਅਰ ਗੁਆਚ ਗਿਆ ਸੀ ਤੇ ਲਭ ਪਿਆ ਹੈ॥

---

[ No 2 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJĀBĪ

MAJHI DIALECT

(DISTRICT AMRITSAR)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION.

Ikḥ manukkhde do putt sḥ Atc chhoi nri unṛ vichchḥ  
*One man of two sons were And the younger by them from among*  
 apnc piunū akhi, bṛpu n mṛda vṛnd juṅu mṛmū  
*his own father to it was said 'father dear property of share which me to*  
 fūndi hai deu' Ato usnai unṛnū apnc nṛit vṛnd  
*coming is give' And him by them to his own possessions having divided*  
 ditti Ar thore dink pichchḥ chhotḥ putt ṛbbḥ kuṅ  
*was given And a-few days afterwards the younger son all anything*  
 kattha kar kḥ duvad desnū chṛrḥ gṛ vḥ otthḥ ṛpṛṛ  
*together made having a distant country to went away and there his own*  
 dhan vail dari vich guṁ ditti Atc jaddḥ ṛbbḥ kuṅ kharich  
*wealth profligacy in was lost And when all anything expended*  
 kar chukā, tā us des vich vaddṛ lal a pṛi ai  
*was made completely, then that country in a great famine fell and*  
 oh mutaj hon lagga Atc vḥ us dḥdḥ kṛsḥ rahan v ledḥ  
*he needy to be began And he that country of a certain dicer of*  
 kol ja kḥ kammā vṛhi pṛi Ar ṛsnai ulmū ṛpṛṛ pṛhā  
*near gone having labourer remained And him by him for his own fields*  
 vich sur charan lai ghalḥia Ar juṛc chhillaḥ sui  
*in swine feeding for it was sent And what huss the swine*  
 khandc sḥ vḥ unā nal apnā dḥudd bhṛvṛnā chāhundā v, par  
*eating were he those with his own belly to fill wishing was; but*  
 kṛnc osnū nā ditti Aḥ nṛd surt vich vṛi,  
*by anyone him to not they were given And when memory in he came,*  
 tḥ akhi, 'mḥo pṛi lo kṛnc hi kāmṛānū vaphar  
*then it was said, my father of how-many even labourers to superfluous*  
 rotāḥ han, ar māḥ bhukkhḥ mṛrdḥ hḥ Māḥ utḥ-lḥ apnc pṛi  
*leaves are, and I hungry dying am I arisen having my own father*  
 kol jāwāga, ar osnū akhāga, "bapu n, māḥ Rabbḥa atc  
*rear will go, and him to I will say, "father dear, by-me God of' and*

tere agge gunnah kīta hai, ar hun maī is joga nahī  
*of thee in front sin done is, and now I this worthy (am) not*  
 jo pher terā putt sadawā Mamū apnā kāmīā  
*that again thy son I may be called Me thine own labourers*  
 vichchō ikh jīha iakh So oh uth ke apne piū  
*from among one like I keep ' So he arisen having his own father*  
 kol aia Paū oh aje dur sī jo uhde piunai ohnū  
*near came But he still distant was that him of the father by him for*  
 vekhī te onū tās aia daur ke gū  
*it was seen and I'm to compassion came, in having (on) the neck*  
 lagī aī uhnū chummīā Ate puttai uhnū akhīa  
*he was attached and him for it was lissed And the son by him to it was said*  
 bapū jī, maī Rabbda aī tere agge gunnah kīta hai, hun maī  
*father dear by me God of and of thee in front sin done is, now I*  
 is joga nahī jo pher tera putt sadawā Par  
*it is worthy (am) not that again thy son I may be called But*  
 piunai apne chakrānū kīha sab tō change hre  
*the father by his own servants to it was said all than good garments*  
 kadh ke ihnū purō, aī ihdī hatthī  
*taken out having it is one to cause to put on, and this one of on the lands*  
 chhap te panī juttī pao, ate khayē te khusā  
*a ring and on the feet shoes put on, and we may eat and, enjoyings*  
 manāye, kīū jo ih meīa putt moīa sī, te pheī  
*we may celebrate because that this my son dead was, and again*  
 jū pia hū, guach gā sī, te labh pia hai ' So oh lagge  
*alive fallen is lost gone was and found fallen is So they began*  
 khusā laan  
*rejoicings to make*  
 Par ohdī wadda putt pail vich sī Jad  
*But him of the great son the field in was 171 en*  
 oh a ke ghaide nere aparā tā rag nachdī wāj  
*he come having the house of near arrived then music dance of sound*  
 sum Tad nrukā vichchō ikknū sadd ke puchchīa  
*was leard Then the servants from among one to called having it was asked,*  
 ih kī gūll hai ? Ate osnai ohnū akhīa tera bhūa  
*it is what matter is ? And him by him to it was said, thy brother*  
 rā hū, u tere piunai mamani kīta hai kīū jo onū  
*come is, and thy father by a feast made is, because that I'm for*  
 rajī bajī paia Ar oh gusse hoīa ate andar junnū  
*safe and sound it was found ' And he angry became and will in going for*  
 osdī jī na kīrī Tā uhda piū bahar an ke  
*him of the mind not was made Then him of the father outside come having*

uhnũ manāuṃ laggā. Ar uhnai āpnē piunũ uttar vich  
*him-to to-remonstrate began. And him-by his-own father-to answer in*  
 ākhiā, 'vēkh, maĩ ainē warhiā-thō tēri ṭahal kardā-hā, tē  
*it-was-said, 'see, I these-many years-from thy service doing-am, and*  
 tērā hukam kadē nahĩ mōṛiā. Par taĩ mainũ kadē ikk  
*thy order ever not was-turned-aside. But by-thee me-to ever a*  
 paṭhōrā bī nā diltā, jō maĩ āpnā bēliā nāl khusi  
*kid even not was-given, that I my-own friends with rejoicing*  
 kardā. Par jad tērā eh put (for putt) āiā, jisnai tērā sārā  
*might-have-made. But when thy this son came, whom-by thy all*  
 dhan kaujarīā nāl uḍā-dittā, taĩ uhdē lai mamāni kiti.  
*wealth harlots with was-squandered, by-thee him-of for a-feast was-made.'*  
 Par uhnai ōsnũ ākhiā, 'putt, tī sadā mērē nāl haĩ, atē  
*But him-by him-to it-was-said, 'son, thou always of-me with art, and*  
 mērā sabbō kujj tērā hai. Par khusi karni, ar anand  
*mine all anything thine is. But rejoicing to-be-done, and joy*  
 honā jōg sī, kiũ-jō ih tērā bharā mōiā sī, tē  
*to-be-become proper was, because-that this thy brother dead was, and*  
 phēr jīū-piā-hai; ar guāch piā-sī, tē labh-piā-hai.  
*again alive-fallen-is; and lost fallen-was, and found-fallen-is.'*

[ No. 3.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI.

MAJHI DIALECT

(DISTRICT, AMRITSAR.)

## SPECIMEN II.

ਗੱਲਾਂ ਸੁਣਕੇ ਸਾਹਬਾਂਦੀਆਂ ਕਾਂ ਜਾਂਦੇ ਸਰਮਾ ।  
 ਭੁੱਖਿਆਂ ਬੂੰਜਾਂ ਮਾਰੀਆਂ ਪਰੀਂ ਨ ਉੱਡਾ ਜਾ ॥ ੧ ॥  
 ਮੋਇਆਂਦਾ ਮਾਸ ਨ ਛੱਡ ਦੇ ਪੌਂਹਚ ਕੇ ਲੈਂਦੇ ਖਾ ।  
 ਨਾਲ ਜਰਾਨਾ ਜੱਟਦੇ ਨਾ ਲਈ ਪੱਗ ਵਟਾ ॥ ੨ ॥  
 ਚੰਗੀ ਕਰ ਬਹਾਲੀਏ ਪੇੜੇ ਲਏ ਚੁਰਾ ।  
 ਸੋਹਨੀ ਸੂਰਤ ਬਾਵਰੀ ਜਲ ਕੇ ਹੋਣੀ ਸਵਾਰ ॥ ੩ ॥  
 ਉਹਦਾ ਬੁਰਾ ਨ ਤੱਕੀਏ ਜਿਹਦਾ ਲਈਏ ਲੂਣ ਖਾ ।  
 ਜੇ ਧੀ ਹੁੰਦੀ ਅਸੀਲਦੀ ਜੰਡ ਨਾਲ ਲੈਂਦੀ ਢਾਹ ॥ ੪ ॥  
 ਮੋਇਆ ਮਿਰਜਾ ਸੁਣ ਕੇ ਬੈਠੀ ਕੰਡ ਭੁਵਾ ।  
 ਗੌਰ ਪੁਛੈਂਦੀ ਤੁਧਨੂੰ ਮੈਥੇ ਜਾਣਾ ਆ ॥ ੫ ॥  
 ਝੂਠੇ ਘਰਨੂੰ ਛੱਡ ਦੇ ਸੱਚੇ ਵਲ ਜਾ ।  
 ਛੇਕੜਦਾ ਘੋਲ ਹੈ ਪਿੰਡੇ ਖਾਨੀ ਧਾ ॥ ੬ ॥  
 ਜਟ ਮਰ ਗਿਆ ਤੂੰ ਜੀਉਂਦੀ ਲੱਖ ਲਾਨਤ ਤੇਰੇ ਭਾ ।  
 ਕਾਂਵਾਂ ਬੋਲੀ ਮਾਰੀਆਂ ਸਾਹਬਾਂ ਮਰੀ ਕਟਾਰੀ ਖਾ ॥ ੭ ॥  
 ਲੋਥਾਂ ਪਈਆਂ ਰਹੀਆਂ ਹੋਠਾਂ ਜੰਡਦੇ ਬੁਤ ਵੜੇ ਡਿਸਤੀਂ ਜਾ।  
 ਕੋਈ ਮੁਸਾਫ਼ਰ ਮਰ ਗਿਆ ਕਿਨੇ ਨ ਮਾਰੀ ਧਾ ॥ ੮ ॥  
 ਭਾਈ ਹੁੰਦੇ ਬੋਹੜਦੇ ਦੁਖ ਲੈਂਦੇ ਵੇਡਾ ।  
 ਬਾਝ ਭਰਾਵਾਂ ਜਟ ਮਾਰਿਆ ਕਿਨੇ ਨਕੀਤੀ ਹਮਰਾ ॥ ੯ ॥  
 ਬੋਹੜੀਓ ਮਿਰਜਿਆ ॥

[No 3]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI

MAJHI DIALECT

(DISTRICT, AMRITSAR)

## SPECIMEN II.

## TRANSLITERATION AND TRANSLATION.

- |                      |                                |                               |                          |                       |                          |                         |
|----------------------|--------------------------------|-------------------------------|--------------------------|-----------------------|--------------------------|-------------------------|
| Gallĩ                | sun kē                         | Sahbādyā                      | kā                       | ṛandē                 | śrama                    |                         |
| <i>The words</i>     | <i>heard having</i>            | <i>Sahban of</i>              | <i>the crows</i>         | <i>(were) going</i>   | <i>ashamed</i>           |                         |
| 'Bhakkhĩ             | ohujĩ                          | maĩ,                          | ṛĩ                       | na                    | udda-ja                  | (1)                     |
| ' <i>Hungry</i>      | <i>beats</i>                   | <i>were stung,</i>            | <i>by feathers</i>       | <i>not</i>            | <i>it could be flown</i> | (1)                     |
| 'Mouāda              | mās                            | nā                            | chhaddē,                 | paũrēh                | lē                       | ṛunde-kha               |
| ' <i>The dead of</i> | <i>flesh</i>                   | <i>not</i>                    | <i>having left</i>       | <i>arrived having</i> | <i>we ate up</i>         |                         |
| 'Nā                  | ṛamā                           | Jatē,                         | na                       | lā                    | pagg                     | ṛata                    |
| ' <i>With</i>        | <i>love</i>                    | <i>the Jat of,</i>            | <i>not</i>               | <i>was taken</i>      | <i>twice</i>             | <i>having exchanged</i> |
|                      |                                |                               |                          |                       |                          | (2)                     |
| 'Ohṛngā              | lā                             | bahrē                         | ē                        | ṛidē                  | lā                       | chura                   |
| ' <i>Good</i>        | <i>having made</i>             | <i>thou caused to sit at,</i> | <i>dough</i>             | <i>taken</i>          | <i>having stolen</i>     |                         |
| Moh'nā               | surat,                         | bṛwā                          | jalē                     | honē                  | sawāh                    | (3)                     |
| <i>Lovely</i>        | <i>form</i>                    | <i>O mad one</i>              | <i>burnt being</i>       | <i>is to become</i>   | <i>ashes</i>             | (3)                     |
| 'Uhdā                | būā                            | na                            | taklē,                   | ṛidē                  | lā                       | lun                     |
| ' <i>Ham of</i>      | <i>evil</i>                    | <i>not</i>                    | <i>thought is</i>        | <i>whom of</i>        | <i>been taken is</i>     | <i>salt</i>             |
|                      |                                |                               |                          |                       |                          | <i>having eaten</i>     |
| Jē                   | dā                             | hundi                         | asidh                    | ṛand                  | nal                      |                         |
| ' <i>If</i>          | <i>daughter</i>                | <i>thou hadst-been</i>        | <i>noble(-caste) of,</i> | <i>and</i>            | <i>with</i>              |                         |
|                      | hundi                          | phih                          | (1)                      |                       |                          |                         |
|                      | <i>thou wouldst have taken</i> | <i>hanging</i>                | (4)                      |                       |                          |                         |
| 'Mōā                 | Mirjā                          | sun kē                        | baithi                   | kand                  | bhuwā                    |                         |
| ' <i>Dead</i>        | <i>Mirja</i>                   | <i>having heard,</i>          | <i>seated</i>            | <i>the back</i>       | <i>was turned</i>        |                         |
| 'Gō                  | puchhāndi                      | tādhanū                       | mā                       | thē                   | ṛanā                     | (5)                     |
| ' <i>The gave</i>    | <i>(is) asking</i>             | ' <i>thee to</i>              | <i>me near</i>           | <i>to be gone is</i>  | (5)                      |                         |
| 'Jhuthē              | ghānū                          | chhiddē                       | sachē                    | wal                   | ṛā                       |                         |
| <i>The untrue</i>    | <i>home</i>                    | <i>abandon</i>                | <i>the true one</i>      | <i>towards</i>        | <i>go</i>                |                         |
| 'Chhēkaidā           | ghol                           | lā                            | ṛindē                    | ṛamē                  | ṛā                       | (6)                     |
| ' <i>The last of</i> | <i>combat</i>                  | <i>is,</i>                    | <i>on the body</i>       | <i>water</i>          | <i>put</i>               | (6)                     |
| 'Jat                 | mā                             | ṛā,                           | ṛandī,                   | lakl h                | lanat                    | tāē                     |
| ' <i>The Jat</i>     | <i>is dead,</i>                | <i>thou</i>                   | <i>art alive</i>         | <i>100,000</i>        | <i>curries</i>           | <i>of thee</i>          |
|                      |                                |                               |                          |                       |                          | <i>on</i>               |
| K'wē                 | bolē                           | maĩ,                          | Sahbā                    | mā                    | kṛtārē                   | kha                     |
| <i>The crows'</i>    | <i>word</i>                    | <i>stung</i>                  | <i>Sahban</i>            | <i>died</i>           | <i>daggers</i>           | <i>eating</i>           |
|                      |                                |                               |                          |                       |                          | (7)                     |
|                      |                                |                               |                          |                       |                          | (7)                     |



Lothā̃ paññ̃ 1ahññ̃ hethññ̃ jandde, but ware Bhistī̃ ja  
*The corpses, fallen, remained below the jaw of, spirits entered Heaven having gone*

‘Koi musaphai mai giā, kine nā mari dha (8)

‘Some wayfarer died, by anyone not was struck alas (8)

Bhai hundc bahuarde, dukh lunde wandā  
*Brothers if there had been they would have come, grief they would have taken a share*

Bṛjh bhāwññ̃ Jat māññ̃, kine nā hita ham 1a (9)

Without brothers the Jat was killed by anyone not was made help (9)

Bāuhāññ̃ Mūññ̃

Return Muzā!

### FREE TRANSLATION OF THE FOREGOING.

(Sahban, beloved of Muzā the Jatt, finds his corpse under a jaw tree, being eaten by crows She approaches them)

1 When they heard Sahban's words, the crows became ashamed 'When our wings could not carry us further, and we were compelled by hunger, we pecked at his body

2 'It is not our custom to leave untouched the flesh of a corpse, and so when we came here we ate it We had no special bond of love with him, nor had we exchanged turbans in token of brotherhood

3 'He thought thee to be good and faithful, and seated thee (by his hearth), but thou hast stolen the unbaked dough' Mad one, thy beauteous body will some day be burnt to ashes

4 'Slight not thou him whose salt thou hast eaten If thou hadst been a daughter of a noble caste, thou wouldst have hanged thyself from the jaw tree at whose foot thy lover lieth

5 'When thou hearest of his death thou didst sit with thy face turned away from him, while the grave is calling to thee, "To me, to me, must thou come."

6 'Forsake thou the false home of this world, and seek thou the true home of death There is but one struggle, the last one, left for thee Cast thou the funeral water on thy form'

7 'The Jatt is dead, and thou art still alive For this may a hundred thousand curses light on thee' When she heard the taunts of the crows, Sahban drew her dagger and killed herself

8. Their bodies remained lying under the jaw tree, but their souls went to heaven No one cried alas! for them, for their bodies lay unrecognised as those of passing travellers in a foreign land

9 Had he had brothers they would have come to share his sorrows. The Jatt died brotherless, and no one came to help him

Alas, Return thou, Muzā!

<sup>1</sup> The crows mean that Muzā had no special claim of affection on them but that he had upon her That she was avoiding the payment of this claim by not killing herself by his corpse He had thought her faithful but by her being still alive she was showing herself unfaithful She was like a faithless wife whom her husband puts in charge of the oven and who instead of baking the bread steals the unbaked dough and eats it Why hesitate to die She must die some day

<sup>2</sup> An allusion to the washing of a Mussalman's body before burial

The following ballad deals with the marriage of Nau Nihal Singh in 1837 A D. The Kharak Singh mentioned in the poem was the successor of Ranjit Singh and reigned for three months being deposed by his son Nau Nihal Singh in 1840. Kharak Singh did not die on the battle field but in his bed, and there were suspicions that he was poisoned.

Nau Nihal married Jais Kaur the daughter of Shim Singh of Atari who afterwards died gallantly fighting the British at Sobraon in 1846. This is probably the 'black fate' referred to in verse 4.

Nau Nihal himself was killed on the day of his father's cremation by an arrow falling upon him.

[No 4]

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

### PANJABI

MAJHI DIALECT

(DISTRICT, LAHORE)

### SPECIMEN III.

(GURMUKHI CHARACTER)

ਚੜ੍ਹਿਆ ਚੇੜ੍ਹ ਪਈ ਪੁਹਾਰ। ਯਾਰੋ ਵੱਡੀ ਹੋਈ ਸਰਕਾਰ। ਧਮਕੇ ਕਾਬੁਲ ਤੇ ਕੰਧਾਰ  
ਭੇਰੇ ਘੱਤੇ ਅਟਕੋ ਪਾਰ ॥

ਵੱਡਾ ਖੜਕ ਸਿੰਘ ਸਰਦਾਰ। ਤੂੰ ਕਿਉ ਬੈਠਾ ਮੌਤ ਵਿਸਾਰ। ਉ ਵੀ ਚੜ੍ਹਿਆ ਨਾਲ  
ਕਰਾਰ। ਓੜਕ ਚੱਲਨਾ ॥

ਚੇਤੋ ਫੇਰ ਆਈ ਵਸਾਖੀ। ਤੇ ਸਰਕਾਰ ਵੱਡੀ ਮਸਤਾਕੀ। ਸੁੰਦਰ ਬਨ ਬਨ  
ਆਵਨ ਹਾਥੀ। ਨਜਰਾ ਲੈ ਲੈ ਮਿਲਨ ਸੁਗਾਤੀ। ਸੂਬੇ ਰਲ ਮਿਲ ਚੜ੍ਹਨ ਜਮਾਤੀ।  
ਮੁੱਢੇ ਸਦਕਾਰਦੇ ॥

ਬੈਠੇ ਫੇਰ ਅਟਾਰੀ ਵਾਲੇ। ਚੰਗੇ ਚੰਗੇ ਸੱਦ ਬਹਾਲੇ। ਉਨਾਦੇ ਲੇਖ ਜੋ ਹੋ ਗਏ  
ਕਾਲੇ। ਟਕੇ ਤੋਰਨ ਤੋਲਾ ਵਾਲੇ। ਵਿੱਲ ਨ ਲਾਵਦੇ ॥

ਰਾਣੀ ਜਸਕੌਰ ਘਰ ਜੰਮੀ। ਨੀਵੇ ਦੀਵੇ ਬੋਹਤ ਸਰਮੀ। ਉੱਚੇ ਲੇਖ ਤੇ ਚਿੱਤ  
ਕਰਮੀ। ਭਰ ਭਰ ਥਾਲ ਵਗਾਵਣ ਦੱਮੀ। ਕਰਨ ਬੈਰਾਇਤਾ ॥

ਵਸਾਖੋ ਫੇਰ ਹੋਈ ਚਤਰਾਈ। ਬੋਟੀ ਸਾਮ ਸਿੰਘ ਘਰ ਜਾਈ। ਲਾਗੀ ਫੂਫ  
ਕਰਨ ਕੁੜਮਾਈ। ਮੁਲਕ ਇਨਾਮ ਜੋ ਖਾਈ ਦਾਈ। ਮੁੱਢੇ ਸਰਕਾਰਦੇ ॥

ਹੁਣ ਜੇਠ ਮਹੀਨਾ ਚੜ੍ਹਿਆ। ਕੌਰ ਸਜਾਦਾ ਖਾਰੇ ਚੜ੍ਹਿਆ। ਰਲ ਮਿਲ ਭਾਬੀਆ  
ਸਾਲੂ ਫੜਿਆ। ਓਨੂੰ ਰੂਪ ਸਵਾਯਾ ਚੜ੍ਹਿਆ। ਰਾਣੀ ਜਸਕੌਰ ਦਿਲ ਹਰਿਆ। ਸਗਨ  
ਮਨਾਉਦੇ ॥

ਅੱਗੇ ਹੋਈ ਜਜ ਤਿਆਰ। ਚੜ੍ਹਿਆ ਮਾਝੇਦਾ ਸਰਦਾਰ। ਜਾਂਜੀ ਸੌਹਣੇ ਜਿਉਂ  
ਗੁਲਜਾਰ। ਘੋੜੇ ਕੁੱਦਣ ਫੁਲ ਬਾਜਾਰ। ਲਾੜੇ ਪਹਨੀ ਵੇਰ ਤਲਵਾਰ। ਘੋੜੇ ਚੜ੍ਹਿਆ ਸਨ  
ਹਥਿਆਰ। ਜੰਜ ਸੁਹਾਂਉਂਦੀ।

ਪਹਨ ਪੁਸਾਕਾਂ ਭੈਣਾ ਨ੍ਹਾਕੇ। ਦਿੱਤਾ ਤਿਲਕ ਪਰੋਹਤ ਆਕੇ। ਸੋਹਰਾ ਬਾਪ ਪਹਨਾਵੇ  
ਆਕੇ। ਗਾਵਣ ਸੱਯਾਂ ਮੰਗਲ ਜਾਕੇ। ਸਗਨ ਮਨਾਂਉਂਦੀਆਂ ॥

ਹੋਈ ਜੰਜ ਤਿਆਰ। ਸੂਬੇ ਚੜ੍ਹੇ ਬੇਸੁਮਾਰ। ਪਹਨ ਪੁਸਾਕਾਂ ਸਨ ਤਲਵਾਰ। ਵੰਡਣ  
ਮੁਹਰਾ ਬੇਸੁਮਾਰ। ਲਾਗੀ ਲੇਕਰ ਹੋਏ ਨਿਹਾਲ। ਸੱਯਦ ਸਾਧੂ ਸਨ ਪਰਵਾਰ। ਲੇਨ  
ਬੇਰਾਬਿਤਾਂ ਨਾਮ ਗੁਫਾਰ। ਦੇਨ ਅਸੀਸ ਭਰੇ ਭੰਡਾਰ। ਸਾਹਬ ਧਿਆਉਂਦੇ ॥

---

[ No. 4.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

MĀJHĪ DIALECT.

(DISTRICT, LAHORE.)

## SPECIMEN III.

(PERSIAN CHARACTER.)

چڑھیا چینر پئی بہار - یارو وڈی ہوئی سرکار - دھیکے کابل تے  
تندھار - ڈیرے گہتے اٹکون بار \*

وڈا کھڑک سنگھ سرنار - تون کیوں بیٹھا صوت و سار - اُر وِی  
چڑھیا نال قرار - اوڑک چلنا \*

چیتون پھر آگی وساہی - تے سرکار وڈی مستاکی - سندر بن بن  
آون ہانہی - نڈران لے لے ملن سوغانین - صوبے رل مل چڑھن  
جماعتین - مڈھو سرکار \*

بیٹھے پھر آٹاری والے - چنگے چنگے سد بہالے - اُنان د لیکہ جو ہوگئے  
کالے - ٹکے نورن تولان والے - ڈھل نہ لاوندے \*

رانی جس کور گہر جمی - نیویں دیدے بہت شرمین - اُچے  
ایکہ تے چت کرمین - پھر پھر نہال وگرن دمین - کرن خیراتان -

وساکھون پھر ہوئی چترائی - بیٹی شام سنگھ گھر جائی -  
لاگی ڈھونڈھہ کرن گڑھائی - ملک انعام جو کھانڈی دائی - مڈھو

\* سرکار دے

ہن جیٹھہ مہینہ چڑھیا - کور سجادہ کھارے چڑھیا - رل مل  
 بہایان سالو پھڑیا - اون نون روپ سوایا چڑھیا - رانی جسکور دل ہریا -  
 شگن مناوندے \*

اگے ہوئی جنچ تیار - چڑھیا ماجھ د سردار - جانجی سوہنے جیون گلزار -  
 گھوڑے گدن کل بازار - لاڑی پھنی پھرتلوار - گھوڑے چڑھیا سن ہتھیار -  
 جنچ سہاوندی \*

پہن پوشاکن بیٹھا نہاے - دنا تلک پروہت آے - سہرہ باپ  
 پہنارے آے - گاون سیان منگل جاے - شگن مناوندیان \*

ہوئی جنچ تیار - صوبے چڑھے بے شمار - پہن پوشاکن سن تلوار - ونڈن  
 مہراں بے شمار - لاگی لیکر ہوئی نہال - سید سادھو سن پروار - لین  
 خیراٹان نام غفار - دین ایس بھرے بھنڈار - صاحب دھیانوندے \*

[No 4]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

MAJHI DIALECT

(DISTRICT, LAHORE)

## SPECIMEN III.

## TRANSLITERATION AND TRANSLATION

Charina	Cheti	pa	puhar		
Rose	Clat	fell	showers		
	Yauo	vaddi	hoi	Sarkari	
	<i>O</i>	<i>friends</i>	<i>great</i>	<i>is</i>	<i>Sarlar</i>
Dhamka	Kabul	te	Kandhar		
<i>As</i>	<i>ter</i>	<i>ified</i>	<i>Kabil</i>	<i>and</i>	<i>Qandal</i>
	Dere	ghatte	Atho	pu	1
	<i>Tents</i>	<i>were</i>	<i>pitched</i>	<i>from</i>	<i>the Indus beyond</i>
Wadda	Kharik	Singh	sardar		
<i>Great</i>	<i>Kharal</i>	<i>Singh</i>	<i>the sardar</i>		
	Tu	hāi	bantha	maut	usai
	<i>Thou</i>	<i>why</i>	<i>seated</i>	<i>death</i>	<i>forgetting</i>
U	vi	chirhua	nal	haru	
<i>He</i>	<i>also</i>	<i>rose</i>	<i>with</i>	<i>firmness</i>	<i>of mind</i>
	Orik	challna			2
	<i>In</i>	<i>the end</i>	<i>it</i>	<i>must</i>	<i>be gone</i>
					2
Chetō	pha	ai	Warsi	hu	
<i>From</i>	<i>Clat</i>	<i>again</i>	<i>came</i>	<i>the first</i>	<i>day of Baisakh</i>
	Tu	Sarlar	vaddi	marstal	
	<i>And</i>	<i>the Sarlar</i>	<i>is</i>	<i>great</i>	<i>being pleased</i>
Sundru	har	har	har	har	har
<i>Handsome</i>	<i>becoming</i>	<i>becoming</i>	<i>con</i>	<i>the</i>	<i>elephants</i>
	Narai	har	har	har	sugai
	<i>Presents</i>	<i>taking</i>	<i>taking</i>	<i>the</i>	<i>receiving</i>
					<i>gifts</i>
Subo	al	mil	chirhar	har	har
<i>The chiefs</i>	<i>jointly</i>	<i>with</i>	<i>start</i>	<i>bodies</i>	<i>of men</i>
	Muddhō	Sarlar	arde		3
	<i>With</i>	<i>the Sarlar</i>	<i>of</i>		<i>of</i>
					<i>of</i>
Bathu	phar	Ataru	walk		
<i>Were</i>	<i>seated</i>	<i>then</i>	<i>the men</i>	<i>of Ataru</i>	

	Change	change	sadd	bahale	
	<i>Well</i>	<i>well</i>	<i>calling</i>	<i>they-were</i>	<i>caused to sit</i>
Unāde	lekh	jo	ho gae	kale	
<i>Them of</i>	<i>the fates</i>	<i>which</i>	<i>became</i>	<i>black</i>	
	Ṭṛḥ	tṛan	tolā-wale		
	<i>Money</i>	<i>they give out</i>	<i>each piece-weighing</i>	<i>a-tola</i>	
Dhull	na	ṛṅṅand			4
<i>Delay</i>	<i>not</i>	<i>(we e they)</i>	<i>bring</i>		4
Ram	Jas kau	gha	jamm		
<i>Ram</i>	<i>Jas'au</i>	<i>(in)</i>	<i>the house</i>	<i>was born</i>	
	Niṅ	dide	baulat	samī	
	<i>Low</i>	<i>eyes</i>	<i>very</i>	<i>modest</i>	
Uchhe	lekh	te	chitt-karmī		
<i>High</i>	<i>fates</i>	<i>and</i>	<i>destiny</i>		
	Bhar	bhar	thil	wagwan	dammī
	<i>Full</i>	<i>full</i>	<i>trays</i>	<i>they throw</i>	<i>rice</i>
Karan	kharamā				5
<i>They do</i>	<i>charity</i>				5
	Wṛal hō	pha	hoi	chṛtra	
	<i>From-Baisakh</i>	<i>again</i>	<i>becomes</i>	<i>wisdom</i>	
	Biti	Sham	Singh	har	ṅa
	<i>A daughter</i>	<i>Sham</i>	<i>Singh's</i>	<i>(in)</i>	<i>house</i>
	<i>was born</i>				
Lga	dhund	liran	kumū		
<i>Go betweens</i>	<i>seeing</i>	<i>male</i>	<i>betwixt</i>		
	Mulk	inam	jo	lhandi	dā,
	<i>A-county</i>	<i>received</i>	<i>as</i>	<i>eating</i>	<i>the nurse,</i>
Muddhō	Sṛḥard				6
<i>From near</i>	<i>the Sar</i>	<i>of</i>			6
Hun	Jeth	mahina	chṛhā		
<i>Now</i>	<i>Jeth</i>	<i>month</i>	<i>arose</i>		
	Kam	Sṛṅda	khare	chṛhā	
	<i>Kam</i>	<i>Prince</i>	<i>on the basket</i>	<i>mounted</i>	
Rṛl ml	bharbī	sṛh	phṛhā		
<i>Jointly</i>	<i>the brothers'</i>	<i>wives</i>	<i>the red cloth</i>	<i>sewed</i>	
	Ōnū	rup	sawar	chṛhā	
	<i>From</i>	<i>to</i>	<i>beauty</i>	<i>1½ times</i>	<i>arose</i>
Ram	Jas kṛu	dil	hauā		
<i>Ram</i>	<i>Jas'au ('s)</i>	<i>mind</i>	<i>was pleased</i>		
	Sagan	marṅund			
<i>Good omens</i>	<i>they (are)</i>	<i>making</i>			

Agge	hoi	janj	tao	
<i>Then</i>	<i>became</i>	<i>the wedding procession</i>	<i>ready</i>	
	Chahua	Majheda	Saidru	
	<i>Mounted</i>	<i>the Majha of</i>	<i>the Sarda</i>	
	Jāṅi	sohne	juṅi	guljai
<i>The members of the procession</i>	<i>(are) beautiful</i>	<i>like</i>	<i>a garden</i>	
	Ghore	kuddan	kal	brju
	<i>Horses</i>	<i>leap (in) the whole</i>	<i>ba.aa</i>	
	Lue	prhu	phai	trlwai
<i>By the bridegroom</i>	<i>was put on</i>	<i>then</i>	<i>a sword</i>	
	Ghore	chahua	san	hathar
	<i>On a horse</i>	<i>he mounted</i>	<i>with</i>	<i>arms</i>
	Janj	suhāundi		8
<i>The procession</i>	<i>(was) appearing</i>	<i>beautiful</i>		8
	Pahan	pusal ā	baitha	nhale
<i>He puts on garments</i>	<i>sat</i>	<i>bathed</i>	<i>having</i>	
	Ditta	tilak	parohat	ake
	<i>Was given</i>	<i>a forehead mark</i>	<i>by the priest</i>	<i>come having</i>
	Seli	brp	pahnac	ak
<i>The claret</i>	<i>the father</i>	<i>puts on (in)</i>	<i>come having</i>	
	Gawan	ryyā	mrngal	juṅc
	<i>They sing</i>	<i>the female playmates</i>	<i>songs of joy</i>	<i>gone having</i>
	Srgan	manāundiā		9
<i>Good omens</i>	<i>they (are) involving</i>			9
	Hoi	janj	tao	
<i>Became</i>	<i>the procession</i>	<i>ready</i>		
	Sube	chahuc	bc sumru	
<i>Governors</i>	<i>rode</i>	<i>innumerable</i>		
	Pahrn	pusal ā	aru	talwai
<i>They put on garments</i>	<i>with</i>	<i>sword</i>		
	Wandan	muhī	bc sunai	
	<i>They distribute</i>	<i>gold mohars</i>	<i>innumerable</i>	
	Lagi	lc hai	hoc	mhal
<i>The go betweens</i>	<i>taken having</i>	<i>became</i>	<i>prosperous</i>	
	Syyad	sadhu	aru	paṅu
<i>Sayyads</i>	<i>Sadhus</i>	<i>with</i>	<i>families</i>	
	Len	lhrūatā	n un	Gafai
<i>Take</i>	<i>alms</i>	<i>(in) the name (of)</i>	<i>God</i>	
	Dcn	rus	hru	hṛndu'
	<i>They give blessing</i>	<i>may be full</i>	<i>the store house'</i>	
Sahrab	dhry mund			10
<i>God</i>	<i>they (are) worshipping</i>			10



## FREE TRANSLATION OF THE FOREGOING

1 The month of Chait has commenced and showers have fallen My friends great is the might of the (Sikh) Government Kabul and Qandahar tremble before it and its tents are pitched beyond the Indus<sup>1</sup>

2 Khural Singh is a mighty chief Why art thou sitting at home forgetting the death (that thou shouldst earn on the battlefield)<sup>2</sup> He rose in the firmness of his soul, for in the end all must die

3 After Chait has come the first of the month of Baisakh and well is the Government pleased One by one come the glorious elephants Men receive presents and gifts and in the train of the Government start the troops with their chiefs

4 There are seated the men of Atank made to sit are they in seats of honour Black is the fate before them money do they give forth each piece weighing a rupee No delay show they in their starting

5 Ranu Jashaur was born in (Sham Singh's) house Bashful of eye was she and very modest High was her fate written as one of lofty deeds and (at her birth) trays full of rice were cast away in charity

6 (The searchers for a husband<sup>3</sup> went forth saying) wisdom comes to one born in Baisakh A daughter has been born in Sham Singh's house as they sought (for a fitting mate for) her betrothal From the Government did her nurse receive a whole tract of country for her reward

7 Now the month of Jeth has risen and Prince Kaur Nihal has mounted the basket<sup>4</sup> Jointly do his sisters in law seize the red cloth and thereby enhance his beauty Pleas'd is the heart of the Ranu Jashaur as they invoke good omens

8 Then became ready the marriage procession and the Sudra of the Majha mounted his horse All the members of the procession shone like a garden as they made their steeds curvet through the bazaar Then the bridegroom donned his sword and leaped full armed upon his horse Glorious indeed then was the procession<sup>5</sup>

9 Then he bathed and sat down after putting on his wedding garments The priest came and applied the *tikal* mark to his forehead His father put on his head the wedding chaplet and all the bride's plymates sang songs of joy invoking happy omens

10, Then became ready the procession (home to the bridegroom's house) Governors of the country round rode in it innumerable They put on magnificent apparel and were girt with swords as they scattered to the throng gold coins innumerable The marriage menials took them up and became wealthy while the Musalman and Hindu mendicants with their families gathered alms in the name of The Great Forgiver In return they gave blessings as they worshipped the Almighty and cried may your storehouse be ever full'

Atak or Attock is often used to signify the Indus on which it is situated Conversely in the song of Raja Basant the name of the river is employed to signify the city *Sindh to ne nagari Atak la mera thak* Indus is my city and Atak is my home

<sup>1</sup> The name of a village near Amritsar Atanki with is a family name The Atanki wale are Sham Singh and his relatives

<sup>2</sup> A *lag* or *laggi* is a functionary at a marriage who is entitled to fees Most of them are menials Here the gobetweens who arrange the marriage are specially alluded to

<sup>3</sup> The marriage ceremony of the young couple is being described At one period the bride and bridegroom sit on a bath and are bathed Another part of the ceremony consists in the female relatives of the bridegroom seizing his cloth which they refuse to let go till each is given a present

<sup>4</sup> The order of events is not followed This process is that in which the bridegroom comes to the bride's home On this occasion he comes armed on horseback with a small boy to act as a squires' bellman This looks like a survival of the old fashion of marriage by capture

## PAÑJĀBĪ OF THE JULLUNDUR DOAB

The Jullundur Doab or the country lying between the rivers Beas and Sutlej, includes the two districts of Jullundur and Hoshiarpur and the state of Kapurthala. The Pañjābī of this tract is locally known as Doabi but it differs hardly at all from the standard Pañjābī of Ludhiana.

In the hills to the north and east of Hoshiarpur there is a dialect locally called Pahāṭī which on examination turns out to be nearly the same as ordinary Doabi, only having a slight admixture of the idioms spoken in the Simla Hill States and in Kangra. The same dialect is spoken in the adjoining Simla Hill States of Kahlur (or Bilaspur) and Manṅal and is there known as Kahlurī or Bilaspurī. We therefore give at the following estimate of the number of speakers of Doabi in its various forms —

Ordinary Doabi —		
Jullundur	90,817	
Kapurthala	296,970	
Hoshiarpur	848,000	
		2,051,448
Hoshiarpur Pahāṭī		114,510
Kahlurī of Kahlur		91,000
Kahlurī of Manṅal		1,081
		207,321
Total		2,258,769

As a specimen of the ordinary Doabi, I give a conversation between two villagers received from Hoshiarpur. The following remarks on the few peculiarities of the dialect are mainly based on this specimen, but also on other specimens received from other parts of the Doab.

The spelling is capricious. Thus we have both *uich* and *bich*, in, *hunda* and *honda*, being. The letter *y* is often inserted after *i* before another vowel, or else substituted for the *i*. Thus *hota*, or *loya*, become, *hondiyā* being (fem plu). In many cases short *i* is substituted for long *i*, as in *hoi* for *lōiā* (fem pl). Conchural letters are employed capriciously. Thus *bald* a bullock but *nal* not *nal*, with. So, *hona* not *hou* to be, *ana*, to come, *biyāna*, to sow. Double letters at the end of a word are simplified. Thus *uich* not *uichel*, in but *uichō*, from in, *gal*, not *gall*, a thing. A word, plur *gallā* *hath*, not *hattl* a hand, *ghal* for *glatt*, decrease.

In *laman lan* we have *lan* used as a sign for the dative. Compare the Lahnda *lan*. *Kiy* is anything not *kiyā*. As in Amritsar, 'these' is *inā*, not *ināṅ*.

The form *laī* for the first person singular of the present of the verb substantive is peculiar to this part of the Punjab.

Note the contracted form *gāiyāṅ* gone (plu fem).

The initial consonant of *uich* in, is often elided, as in Amritsar and Ludhiana.

[No 5.]

## INDO-ARYAN FAMILY.

CENTRAL GROUP,

PAÑJĀBĪ

DIALECT OF JULLUNDUR DOAB.

(DISTRICT HOSHIARPUR)

ਭਾਨੇ ਤੇ ਵਰਯਮੇ ਵਿਚ 'ਏਹ ਗੱਲਾਂ ਹੁੰਦਿਆ ਸੀ ॥

ਭਾਨਾ—ਭਾਈ ਦੱਸੋ ਕਿੱਥੋਂ ਆਨਾ ਹੋਯਾ ॥

ਵਰਯਮਾ—ਮੁੰਡੇਦੇ ਸੌਹਰਿਆਂ ਵਲ ਗਏ ਸੀ। ਔਥੇ ਇੱਕ ਬਲ੍ਹਦੀ ਦਸ ਪੋਦੀ ਸੀ। ਬਲ੍ਹਦ ਤਾਂ ਚੰਗਾ ਹੈ ਪਰ ਮਾਰ ਖੁੰਡ ਹੈਗਾ। ਉਹਦੇ ਸੱਲਾਯਾਂ ਵਾਂਗ ਸਿੰਗ ਹਨ। ਰੰਗ ਗੋਰਾ। ਦੌਂਦਾ ਹੈ। ਪਰ ਮੁੱਲ ਬੱਡਾ ਮੰਗਦੇ ਹਨ ਚਾਲੀ ਰੁਪੈਏ। ਏਹ ਮੁੱਲ ਖਰਚਨਦੀ ਵੁਰਸਤ ਨਹੀਂ ਹੈ। ਭਾਈ ਕੀ ਕਰਿਯੇ। ਪੈਲੀ ਕੁਜ ਨਾ ਨਿਕਲੀ। ਤਿਨ ਕਨਾਲ ਜਮੀਨ ਵਿੱਚੋਂ ਚਾਰ ਪੂਲਿਆ ਹੋਇਆ। ਏਹਦੇ ਵਿੱਚੋਂ ਕੀ ਖਾਈਏ ਤੇ ਕੀ ਵਰਤਾਈਏ। ਜੇਹਦੇ ਨਾਲ ਕਮੀਨ ਕਾਨ ਬੀ ਬਰੇ ਨਹੀਂ ਸਾਨੇ। ਉਹ ਗਲ ਹੋਈ।

ਗਾਂਉਂਦੀਦਾ ਸੰਘ ਪਾਟਾ।

ਪੱਲੇ ਨ ਪਿਯਾ ਸੋਰ ਆਟਾ।

ਕਰਮ ਹੀਨ ਖੇਤੀ ਕਰੇ।

ਬਲ੍ਹਦ ਮਰੇ ਟੋਟਾ ਪੜੇ।

ਛੇ ਮਹੀਨੇ ਮਰ ਭਰਕੇ ਇਨ੍ਹਾਂ ਚਾਰ ਪੂਲਿਆਂਦਾ ਮੂੰਹ ਦੇਖਿਆ। ਪਾਣੀ ਸਿੰਜਦਿ ਯਾਂਦੇ ਹਥ ਅੰਬ ਗਏ ਤਾਂ ਸੰਘਾ ਬੈਰ ਗਿਯਾ। ਅੱਗੇ ਰਬਦੀ ਕੀ ਮਰਜੀ ਹੋਈ ਹੈ। ਇਕ ਗਰੀਬੀ ਦੂਜੀ ਬਰਖੁਰਦਾਰੀ। ਜੇ ਪੂਲਿਆਂ ਬੋੜਿਆਂ ਸੀ, ਤਾਂ ਝਾੜ ਬੀ ਘਟ ਝੜਿਆ ਦਾਨਾ ਪਤਲਾ ਹੈ। ਖਬਰਾ ਦਾਨਿਆਂਨੂੰ ਕੀ ਹੋਇਆ। ਰਬਦਿਆਂ ਗੱਲਾਂ ਲਖਿਆਂ ਨਹੀਂ ਜਾਂਦਿਆਂ। ਭਾਨਾ ਭਾਈ ਵੱਗਣ ਮਹੀਨੇ ਜੇਹੜਾ ਝੋਲਾ ਵੱਗਿਆ ਸੀ। ਉਹਦੇ ਨਾਲ ਕਣਕਾਂ ਪਤਲਿਆਂ ਪੈ ਗੈਯਾਂ। ਕਣਕਾਂ ਕੀ ਕਰਨ ਜਦ ਉੱਪਰਲਾ ਰੁਪਕਰ ਬੈਠਾ। ਜਦਦੀ ਹਾੜੀ ਬੀਜੀ ਤਦਦੀ ਉਹਨੇ ਕੁਜ ਖਬਰ ਜਿਮੀਦਾਰਾਂਦੀ ਨਾ ਲਿੱਤੀ ਕਿ ਜਿੰਦੇ ਹਨ ਕਿ ਮਰ ਗਏ। ਮੀਂਹ ਬਿਨਾ ਕੁਜ ਨਹੀਂ ਹੋ ਸਕਦਾ। ਇੱਕ ਕਮਾਉਦੀ ਕਮਾਈ ਬਿਨਾ ਬਰਕਤ ਨਹੀਂ ਹੁੰਦੀ। ਦੂਜੇ ਕਣਕਦੇ ਪਤਲਾ ਹੋਨੇਦੀ ਏਹ ਬੀ ਗਲ ਹੈ ਕਿ ਬਾਬੇ ਬੁਛਫੇਦੇ ਪੈਨ ਤੋਂ ਹਲਦੀ ਬਾਹੀ ਘਟ ਹੋਈ। ਭਾਈ ਕਣਕ ਤਾਂ ਚੰਗੀ ਹੁੰਦੀ ਜੇ ਕਰ ਬਾਹੀ ਖਰੀ ਹੁੰਦੀ। ਬਾਰਾ ਸੀਵਾਂ ਬਾਹ ਕੇ ਦੇਖ ਕਣਕਦਾ ਝਾੜ। ਜਿਯੋਂ ਜਿਯੋਂ ਬਾਹੈ ਕਣਕਨੂੰ ਤਿਯੋਂ ਤਿਯੋਂ ਦੇਵੇ ਸਵਾਦ ॥

ਕਣਕ ਕਮਾਦੀ ਸੰਘਣੀ ਭਾਂਗੀ ਡਾਗ ਕਪਾਹ ।

ਕੰਬਲਦਾ ਝੇਬ ਮਾਰਕੇ ਛੱਲਿਆ ਦਿੱਚੀ ਜਾਹ ॥

ਸੋ ਭਾਈ ਕਣਕਦਾ ਬਾਹਨਾ ਬੀਜਨਾ ਔਖਾ ਹੈ। ਸੰਕਰ ਬਾਹੀ ਬੀਜੀ ਵੰਗੀ ਜਾਵੇ ਤਾ  
ਝਾੜ ਬੀ ਅੱਛਾ ਹੋਦਾ ਹੈ ਤੇ ਕਣਕ ਬੀ ਮੋਟੀ ਹੋਣੀ ਹੈ ॥

---

[ No 5 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PĀNĪJĀBĪ

DIALECT OF JULLUḌDUR DOAB

(DISTRICT, HOSHIARPUR)

## TRANSLITERATION AND TRANSLATION

Bhane te Waryame vich eh gallā hundiyā sī  
*Bhana and Waryama betveen these words becoming were*

Bhāna Bhāi, dāso kithhō ana hova  
*Bhana Brother tell whence coming became*

Waryamā Mundedē sauhāā vāl gae sī Aithe lā  
*Waryama Son of father in law's house to gone I was There one*

balddī dās pōdī sī Bald tā changa hai, pai  
*bullock of existence told was The bullock indeed good is, but*

mār khund haiza Ohde solayā wāg sing hān, rang gurā,  
*addicted to going is It of needles like horns are, colour light,*

dōda hū Pūr mull badda mangde hūn Chālī uprue  
*too tooled is But price great as long they are Forty rupees*

Lh mull khichandī phusat nahī hai Bhai, kī kaurīe?  
*This price spending of power not is Brother, what may we do?*

Pūhī kuj na mikhī Thīe hānāl jamūn bichchō char  
*Cop anything not came out Thie lands land from in four*

puhā hoiā Lhde vichchō kī khāie te kī  
*bundles became This of from in what may we eat and what*

watue jehde nāl hāmūn hān bī bīro nahī sane?  
*may we distilute which of with the labourers to even food not suffices?*

Oh gal hoi  
*That word is*

gāundī sīnglī patī,  
*'singing woman of the oat burst,*

'Palle nī pūya sei ata  
*in the scarf not fell a see flour*

'kaurī hūn khētī hare  
*'Good luck devoid of cultivation one does*

'Bald mure Tota pare'  
*'Bullock dies Scarcity falls'*

'Bullock dies Scarcity falls'

Ohhe mārhan mū bhār ke nā chāi puhāda mūh delhūā  
*Six months died having these four bundles of face was seen*

Pan̄i siñḍiyāḍc bath amb gac tā sughri hāih griya  
*Water irrigating of hands of seed went and thout hoase went*

Aggc Rabḍi k₁ marj₁ hoī ° Ik gaurib₁ duj₁  
*Moreover God of what will happened? That poverty second*

bar khurdan̄i Je puhyā thoiyā s₁, tā jhar  
*calamity What bundles few there were, then the produce*

b₁ ghat jharri Dm̄ri patḥ hri Kharibri d̄riyōñḍī  
*even less was produced The grain scanty is less grain to*

k₁ hoī ° Rabḍi gallā lakhiv̄i nahī jandī Bhana, bhā  
*what happened? God of things I know not (are) going Bhana, brother*

Phaggan mahim̄ jh̄ra jhola v̄rggri s₁ ohde nal kankā p̄thā  
*Phalguna in month what blast blown had that of with the wheats scanty*

pri gauriyā kankā l₁ kaurri jad Uppri lri chup lri batha  
*became The wheats what can do, when The One above silently is seated*

Jrd dī hāi b̄ri tad dī ohm̄ kuy khābri  
*Since the spring crop was sown since then Him by any heed*

jundirāḍi n₁ h̄ti l₁ jund̄i han k₁ mar gac M̄ih  
*the cultivators of not was taken that living they are or they died Rain*

b̄ri kuy n̄hī ho sal d̄ri Ik kam rudi kamri b̄riḍ̄i barl at  
*without anything not can be done One earner of earnings without blessing*

nahī hundi Duḥ l r̄nk̄dc p̄tl₁ honc̄dī ch b₁ gal  
*not (is) becoming Second, wheat of it is becoming of this also thing*

hri k₁ hibe buddh̄dc p̄riñ t̄ haldī b̄ri ghat  
*is that grandfather old of soilness from plough of ploughing insufficient*

hoī Bha l r̄nk̄ t̄ ch̄n̄, hundi j l̄ri bh̄i  
*became Brother wheat indeed good would have been if ploughing*

khāi hundi Bar̄i v̄v̄i bh̄i k̄ dc̄kh̄ kan̄k̄da jhar  
*thorough had been Twelve times ploughed having see wheat of outturn*

Jiyō j̄yō bahai k̄r̄nk̄n̄ t̄yō t̄yō dc̄v̄c s̄vad  
*As as one ploughs wheat to so so it gives flavour*

Kanak̄ k̄an̄idī s̄ughri, d̄iḡo d̄iḡ l̄p̄ih  
*'Wheat sugar cane thicl, sticl by sticl cotton*

'Kambakda j̄unb̄ m̄ l̄c̄ ch̄h̄l̄i h̄ch̄h̄i j̄ih'  
*Blanket of wool st̄ncl having m̄e among go*

So, bhā k̄an̄l̄ da bh̄h̄ri b̄riñ v̄k̄h̄i h̄ri J̄kar  
*So brother wheat of ploughing sowing difficult is If*

h̄ih̄i h̄ri ch̄n̄, j̄v̄c t̄ j̄h̄i b̄i v̄ch̄h̄ri h̄onda-h̄ri t̄  
*ploughing sowing good go then the outturn also good becoming is and*

k̄an̄k̄ b̄i moti h̄ond̄i h̄ai  
*wheat also dense becoming is*

## FREE TRANSLATION OF THE FOREGOING

## A CONVERSATION BETWEEN BHANA AND WARYAMA

*Bhana* — Brother where have you come from ?

*Waryama* — I am coming from the house of my son's father in law I had heard of a bullock there which I thought would suit me It is a good beast but is apt to gore people Its horns are like needles its colour light and its teeth two in number But they are asking too much for it They want forty rupees and I can't afford to spend that amount of money Brother in these hard times how could I ? The crop failed From three *kans* of land I only got four bundles altogether What is there in that for us to eat and to pay our labourers ? Why there is not even enough for the cost of cutting it It's like the proverb—

the singer sings till her throat bursts and not a seer of flour falls into her outstretched scarf When a cultivator loses his luck his bullocks die and he gets a scarcity on the top of it

I killed myself working for six months and then all I see is the face of these four bundles My hands are chafed and my throat is hoarse from the labour of mowing Let what was God's will ? First poverty then calamity Even the few bundles I did reap had hardly any grain in them I don't know what came of the grain for it's beyond me to understand God's ways Brother Bhana that cold blast in Phalgun made the wheat unproductive What could the poor grains do when the One above sits silently and does nothing to protect them Even since we sowed the spring crop He hasn't cared whether the cultivators were living or dead In the first place there is no blessing on the earnings of those who have worked so hard and in the second place the wheat has been thin because we had not enough hands to plough on account of my old grandfather's illness The wheat would have been a fine crop if it had had a thorough ploughing Just see the outturn when you plough your wheat twelve times The more you plough it the better the flavour You know the old proverb—

Sow your wheat and sugarcane thick and your cotton a stick's distance between each plant But maize must be so far apart that a man with a blanket cowl on his head can walk through it without touching it

So brother the ploughing and sowing of wheat is a difficult job If the ploughing and sowing is good the outturn will be good and the crop of wheat will be a dense one

## KAHLŪRI OR BILĀSPURI

The languages of most of the Simla Hill States are various forms of Western Pahari. The most western states are Kahlur, Mangal, Nalagarh and Maler. In the rest of the two latter states the language is Pothohri Pahari and will be dealt with under that head. The dialect of their eastern parts is Hindustani Pahari. The dialect of the states of Kahlur and Mangal is called Kahluri or Bilāspuri (Bilāspur being the chief town of Kahlur). Kahlur lies immediately to the east of the Hoshiarpur District. In the adjoining hilly part of that district a dialect is spoken which is locally called Pahari. It is the same as Kahluri.

Kahluri has hitherto been described as a form of Western Pahari. An examination of the specimens will show that this is not the case. It is simply a rule Pothohri Pahari to that spoken in Hoshiarpur. The estimated number of its speakers is as follows:—

Kahlur State	91 00
Mangal State	1 081
Hoshiarpur District	114 040
	-----
TOTAL	126 121
	-----

It is unnecessary to give full specimens of this dialect. A few sentences from a version of the Parable of the Prodigal Son given in translation will show its character.

---

Form of the North Part of Hoshiarpur District rather approximates that of Jhangri. It is the same as the Jhangri dialect.



[No 6]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI

## KAHLURI DIALECT

(MANGAL STATE DISTRICT SIMLA)

Ekī	manūde	do	putt	the	Lauhke	putte	apne
<i>One</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>By the younger</i>	<i>son</i>	<i>his own</i>
buddhenō	gūrya	jo	ṛdṛd	meie	bande	ṛōḍi	so
<i>father to</i>	<i>it was said</i>	<i>what</i>	<i>property</i>	<i>on my</i>	<i>share</i>	<i>cones</i>	<i>that</i>
marṇnō	dei de	Tine	so	ṛadad	apne	dui	puttānū
<i>me to</i>	<i>give</i>	<i>By him</i>	<i>that</i>	<i>property</i>	<i>his own</i>	<i>two</i>	<i>sons to</i>
bandi	ditti	Jde	lauhke	putte	apna	bandi	
<i>having divided</i>	<i>was given</i>	<i>When</i>	<i>by the younger</i>	<i>son</i>	<i>his own</i>	<i>slave</i>	
lu ha	tā	dui	pardesānū	chṛh gaya	Ūthi	ṛai ke	
<i>was taken</i>	<i>then</i>	<i>a far</i>	<i>foreign country to</i>	<i>he went away</i>	<i>There</i>	<i>having gone</i>	
tine	apni	ṛadad	he aīath	gāwāi ditti	Jṛd	o	saii
<i>by him</i>	<i>his own</i>	<i>property</i>	<i>uselessly</i>	<i>was lost</i>	<i>When</i>	<i>he</i>	<i>the whole property</i>
gāwāi	baitha	tā	us	mulakhde bich	baṛi	kal	payi
<i>having wasted</i>	<i>sat,</i>	<i>then</i>	<i>that</i>	<i>country of in</i>	<i>a great</i>	<i>famine</i>	<i>fell</i>
o	baia	langṛi	hoi gayi	Tā	o	us	mulakhde
<i>he</i>	<i>very</i>	<i>poor</i>	<i>became</i>	<i>Then</i>	<i>he</i>	<i>that</i>	<i>country of</i>
ṛuhne	lṛgṛi	tane	apni	jūmānā bich	usnū	sūānū	chaine
<i>to live</i>	<i>began</i>	<i>by him</i>	<i>his own</i>	<i>fields in</i>	<i>him to</i>	<i>swear to</i>	<i>to give</i>
so	sūāḍi	khurakhde	bache hue	satkā hṛne	apni	pet	bhṛida tha
<i>He</i>	<i>the swine of</i>	<i>food of</i>	<i>remaining</i>	<i>with</i>	<i>his own</i>	<i>belly</i>	<i>filling was,</i>
tis nū	hoi	koi	lichh	na	dēda tha		
<i>him to</i>	<i>other</i>	<i>anyone</i>	<i>anything</i>	<i>not</i>	<i>giving was</i>		

## PŌWĀDHĪ

The word '*Powadh*' means 'East' and Powadhī Pāñjābī is the Pāñjābī spoken in that portion of the Eastern Punjab known as the Powadh.

From Rupā in the Umballa District up to its junction with the Beas, the river Sutlej runs nearly east and west. To its north lies the Jullundur Doab. To its south lie the Districts of Ludhiana and Ferozepore. The whole of the latter district, and the greater portion of the former are included in the tract known as the Malwa, but that part of Ludhiana which lies near the river is known as the Powadh. The Powadh extends much further east. In Umballa it reaches as far speaking roughly, as the river Ghaggar, beyond which the language is Hindostani. To the south it occupies those parts of the states of Patiala, Nabha and Jind which lie east of 87°, the 76th degree of east longitude, up to the country in which Hindostani and Bangaru are spoken. This tract also includes a few outlying portions of the Hisar District. The Musalman Pachhadās who live along the banks of the Ghaggar where it runs through this area speak another dialect of Panjabi known as Rāthī, which will be dealt with separately.

South of this tract lies the District of Hisar, the main languages of which are Bangaru and Bagaru. Only along the Ghaggar, and in a part of the *Sinsā Tahsil* do we find Pāñjābī. With the above exceptions the country to the west of the 76th degree of east longitude as far as the combined Sutlej and Beas, is known either as the Malwa or as the *Jangal* (i.e. brookwoods) which has a dialect of its own entitled *Milwaī*, that will be described in due course.

We may estimate the number of speakers of Powadhī Pāñjābī as follows—

Hisar	168,352
Umballa	337,103
Kalsā State	18,033
Yalagarh State (west half)	39,150
Mallog State (west half)	3,193
Patiala State	37,000
Jind State	13,000
TOTAL	1,907,140

The figures for Kalsā refer to speakers near Dehra Bassī within the boundaries of the Umballa District. Nabha, Mallog are two of the Simla Hill States which lie close to Umballa District. Pāñjābī is spoken in their western portions. In their eastern areas the language is the Hindustani form of Western Panjabi.

As might be expected, Powadhī differs from the standard Pāñjābī of Amritsar mainly in approaching the dialects of Western Hindi spoken in East Umballa and in Karnal. The further east we go the more and more inflected with Hindostani or Bangaru does it become. As usual there is no distinct line between them, the languages insensibly merging into each other. The most western Powadhī—that spoken in the Powadh tract of Ludhiana—is almost the same as the standard and has indeed served as a foundation for most of the grammars of the language rather than the Pāñjābī of Amritsar. No special examples of this form of Powadhī are necessary.

I give two specimens from Dhana Kularian in the Jind state, the first being a version of the Parable of the Tired, Old Son and the second a folktale. I also

give a folktale from West Umballa written in the Deva nāgarī character, and another from Thana Karamgarh in the state of Patiala, written in the Persian character. On pp 806 ff will be found a List of Words and Sentences from Umbrella. These specimens illustrate very fairly the variations which Pañjābī undergoes in the Powādhī dialect.

Most of these are due to the influence of the neighbouring Western Hindi. Such are the occasional use of words like *ago* instead of *agge*, before, and of *lahna* instead of *alhana*, to say. So also we have the substitution of *m* for *is* between two vowels as in *amāga* for *awāga*, I will come.

We find (as in Western Hindi dialects and in Rajasthan), the locative of the genitive employed to form a dative, as in *ihde pao*, put on (*pao*) to him (*ihde*).

In pronouns, we find the forms *hamāññī*, to us, *tumāññī*, to you alongside of the true Pañjābī forms, and the genitive of the reflexive pronoun is *apna*, not *apni*. *Jad* is used for both 'then' and 'when,' exactly as in the dialects of Western Hindi and as in Rajasthan.

In verbs, *tha* is more common for 'he was' than *si*, though both are used. The first person plural sometimes ends in the Western Hindi *āī*, instead of in *ā*. Thus *hoteāī* let us become, *chhalāī*, let us exit.

Other peculiarities not so directly traceable to the influence of Western Hindi are the following. The insertion of an aspirate in *blalad* (Patiala), an *o*. The use of the neuter (occasionally also found in standard Pañjābī) in words like *chummiā*, it was kissed. The pronunciation of *bichch*, in, as *bichch*. The frequent dropping of the first syllable of this word as in *lhuchchō* for *lhuh bichchō*, from in the well, *unlāchō* from among them. In pronouns the occasional employment of *tolada* for 'your,' and of *ol*, for the oblique form singular of the third personal pronoun. Also the frequent transposition of an aspirate, as in *unhī*, for *nhūññī*, to them, *odha*, for *ohda*, of him, *idla*, for *ihda*, of this, *gihā*, for *gehā* who.

In the verb substantive the 2nd plural of the present tense is often *o*, for *ho*, you are.

## SPECIMEN I.

ਇੱਕ ਮਨੁੱਖਦੇ ਦੋ ਪੁੱਤ ਥੇ। ਉਨ੍ਹਾਂਚੋਂ ਲੋਵੇਨੇ ਪੇਓਨੂੰ ਆਖਿਆ ਕਿ ਓ ਪੇਓ ਮਾਲਦਾ ਹਿੱਸਾ ਜੋ ਮੈਂਨੂੰ ਪਹੁੰਚਦਾ ਹੈ ਮੈਂਨੂੰ ਦੇ। ਜਦ ਓਹਨੇ ਮਾਲ ਉਨ੍ਹਾਂਨੂੰ ਬੰਡ ਦਿੱਤਾ। ਬੋਜੇ ਦਿਨਾਂ ਬਿੱਚੋਂ ਲੋਵੇ ਪੁੱਤਨੇ ਸਾਰਾ ਕੱਠਾ ਕਰਕੇ ਇੱਕ ਦੂਰਦੇ ਦੇਸਦਾ ਪੈਂਡਾ ਕਰਿਆ ਔਰ ਉੱਥੇ ਅਪਣਾ ਮਾਲ ਬਿਕਰਮੀ ਬਿੱਚ ਬੋਇਆ। ਔਰ ਜਦ ਸਾਰਾ ਗੁਮਾ ਚੁੱਕਾ ਉਸ ਦੇਸ ਬਿੱਚ ਬਜ਼ਾ ਮੰਦਵਾਜ਼ਾ ਪਿਆ ਓਹ ਕੰਗਾਲ ਹੋਣੇ ਲੱਗਿਆ। ਜਦ ਉਸ ਦੇਸਦੇ ਇੱਕ ਰਾਜੇਦੇ ਜਾ ਲੱਗਿਆ। ਓਹਨੇ ਓਹਨੂੰ ਖੇਡਾਂ ਬਿੱਚ ਸੂਰ ਚਾਰਣ ਭੇਜਾ ਔਰ ਓਹਨੂੰ ਆਸ ਥੀ ਕਿ ਇਨ ਛਿਲਕ ਤੇ ਜੋ ਸੂਰ ਖਾਂਦੇ ਹਨ ਅਪਣਾ ਚਿੱਡ ਭਰੇ, ਕੋਈ ਉਸਨੂੰ ਨ ਦਿੰਦਾ ਥਾ। ਜੋ ਸੋਬੀ ਬਿੱਚ ਆ ਕੇ ਕਹਾ—ਮੇਰੇ ਪੇਓਦੇ ਬਹੁਤੇ ਮਿਹਨਤੀਆਂਨੂੰ ਬਾਲੀ ਹੋਟੀ ਹੈ, ਔਰ ਮੈਂ ਛੁੱਕਾ ਮਰਦਾ ਹਾਂ। ਮੈਂ ਉੱਠਕੇ ਅਪਣੇ ਪੇਓ ਕੋਲੇ ਜਾਉਂਗਾ ਔਰ ਉਨੂੰ ਕਹੂੰਗਾ ਓ ਪੇਓ ਮੈਨੇ ਰੱਬਦਾ ਤੇਰੇ ਕੋਲ ਬੁਰਾ ਕਰਿਆ ਹੇ। ਹੋਰ ਹਣ ਇਸ ਲੋਕ ਨਹੀਂ ਜੋ ਫਿਰ ਤੇਰਾ ਪੁੱਤ ਕਹਾਉਂ ਮੈਂਨੂੰ ਅਪਣੇ ਮਿਹਨਤੀਆਂ ਬਿੱਚੋਂ ਇੱਕਦੇ ਬਰਾਬਰ ਕਰ। ਫਿਰ ਉੱਠਕੇ ਅਪਣੇ ਪੇਓ ਕੋਲ ਚੱਲਿਆ। ਓਹ ਅੱਜੇ ਦੂਰ ਥਾ ਓਹਨੂੰ ਦੇਖਕੇ ਓਹਦੇ ਪੇਓਨੂੰ ਤਰਸ ਆਇਆ ਹੋਰ ਭੱਜਕੇ ਓਹਨੂੰ ਗਲ ਲਾ ਲਿਆ ਹੋਰ ਬਾਲਾ ਚੁੱਮਿਆਂ। ਪੁੱਤਨੇ ਓਹਨੂੰ ਕਹਾ ਓ ਪੇਓ ਮੈਂਨੇ ਰੱਬਦਾ ਤੇਰੇ ਕੋਲ ਬੁਰਾ ਕਰਿਆ, ਹੋਰ ਹੁਣ ਇਸ ਲੋਕ ਨਹੀਂ ਜੋ ਫਿਰ ਤੇਰਾ ਪੁੱਤ ਕਹਾਉਂ। ਪੇਓਨੇ ਅਪਣੇ ਨੌਕਰਾਂਨੂੰ ਕਹਾ, ਚੰਗੇ ਤੇ ਚੰਗੇ ਕਪੜੇ ਕੱਢ ਲਿਆਓ, ਇਹਦੇ ਪਾਓ। ਹੋਰ ਈਧੇ ਹੱਥ ਬਿੱਚ ਛਾਪ, ਹੋਰ ਪੈਰਾਂ ਬਿੱਚ ਜੁੱਤੇ ਪਾਓ, ਹੋਰ ਅਸੀਂ ਛਕੈ ਹੋਰ ਖੁਸੀ ਹੋਵੈਂ ਕਿਉਂਕਰ ਮੇਰਾ ਏਹ ਪੁੱਤ ਮਰ ਗਿਆ ਥਾ ਹੁਣ ਜੀਵਿਆ ਹੈ, ਬੋਇਆ ਗਿਆ ਥਾ ਹਣ ਮਿਲਿਆ ਹੇ। ਫਿਰ ਓਹ ਖੁਸੀ ਕਰਨ ਲੱਗੇ॥

ਓਹਦਾ ਬਜ਼ਾ ਪੁੱਤ ਖੇਤ ਬਿੱਚ ਥਾ। ਜਦ ਘਰਦੇ ਨੇੜੇ ਆਇਆ, ਗਾਂਓਦੇ ਹੋਰ ਨੱਚਦਿਆਂਦੀ ਅਬਾਜ ਸੁਣੀ। ਫਿਰ ਇੱਕ ਨੌਕਰਨੂੰ ਬੁਲਾ ਕੇ ਪੁਛਿਆ, ਇਹ ਕੀ ਹੈ। ਓਹਨੇ ਓਹਨੂੰ ਕਹਾ, ਤੇਰਾ ਭਾਈ ਆਇਆ ਹੈ, ਹੋਰ ਤੇਰੇ ਪੇਓਨੇ ਬਜ਼ੀ ਹੋਟੀ ਕਰੀ ਹੈ, ਕਿਸ ਬਾਸਤੇ ਜੋ ਓਹਨੂੰ ਭਲਾ ਚੰਗਾ ਥਿਆਇਆ। ਓਹਨੇ ਗੁੱਸੇ ਹੋਕੇ ਨ ਚਾਹਾ ਜੋ ਅੰਦਰ ਜਾਵੇ। ਫਿਰ ਓਹਦੇ ਪੇਓਨੇ ਬਾਹਰ ਆਕੇ ਓਹਨੂੰ ਮਨਾਇਆ। ਓਹਨੇ ਪੇਓ ਤੇ ਜਬਾਬ ਦਿੱਤਾ

ਏਗਾ ਇਤਨੇ ਬਰ੍ਹੇ ਤੇ ਮੈਂ ਤੇਰੀ ਟੈਹਲ ਕਰਦਾ ਹਾਂ, ਔਰ ਕਦੇ ਤੇਰੇ ਕਹਣੇਦੇ ਬਾਹਰ ਨਹੀਂ  
 ਚੱਲਾ, ਪਰ ਤੈ ਕਦੇ ਬੱਕਰੀਦਾ ਮੇਮਨਾ ਮੈਨੂੰ ਨਹੀਂ ਦਿੱਤਾ, ਜੋ ਅਪਣੇ ਮਿਤਰਾਦੇ ਠਾਲ  
 ਖੁਸੀ ਮਨਾਵਾ, ਹੋਰ ਜਦ ਤੇਰਾ ਏਹ ਪੁੱਤ ਆਇਆ, ਜਿਹਨੇ ਤੇਰਾ ਮਾਲ ਕੰਜਰੀਆ ਬਿੱਚ  
 ਖੋਇਆ, ਤੇ ਓਧੇ ਬਾਸਤੇ ਬੜੀ ਹੋਟੀ ਕਰੀ, ਓਹਨੇ ਓਹਨੂੰ ਕਰਾ, ਓ ਪੁੱਤ ਤੂ ਨਿਤ ਮੇਰੇ  
 ਕੋਲ ਹੇ, ਹੋਰ ਜੇੜਾ ਮੇਰਾ ਹੈ ਓਹ ਤੇਰਾ ਹੇ। ਫਿਰ ਖੁਸੀ ਹੋਣਾ ਔਰ ਖੁਸ ਹੋਣਾ ਚਾਹੀਏ  
 ਥਾ, ਕ੍ਰਿਉਕਰ ਤੇਰਾ ਭਾਈ ਮਰ ਗਿਆ ਥਾ ਹੁਣ ਜੀਵਿਆ ਹੈ, ਹੋਰ ਖੋਇਆ ਗਿਆ ਥਾ  
 ਹੁਣ ਥਿਆਇਆ ਹੇ ॥

---

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP

PAÑJĀBĪ

POWADHĪ DIALECT

(THANA KULARAN JIND STATE)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION.

Ikḥ manukḥḥdē do putt thē Unh'ichō laudhenc pconū  
*One man of two sons were Them in from the younger by the father to*  
 akḥa kī 'o pco malda hīsa jo māñ nū p'uhēchdī  
*it was said that O father the property of share w'ic' me to arising*  
 haī māñnū dē Jad ohnc māḥ unḥāñnū band  
*is, me to give Then him by the property them to being divided*  
 dītā Thorc dñā bichēchō laudhē puttnc s'irī k'atthī l'ar  
*was given A few days from within the younger son b/ whole together having*  
 lē ikḥ dūdc dēsdā p'āidī l'arā au utthē rpnā  
*made one distance of country of journey was made and th'ic his own*  
 māḥ bil arim bichēch khōta Aur jid s'irī gunnā chukḥī  
*property bad action in was wasted And when all wasted was completely,*  
 us dēs bichēh h'arī m'adh'irī pī ol' Jan, d' honc l'ar, d' J'nd  
*that country in (a) great famine fell lē poor to be began Then*  
 us dēsdē ikḥ r'j'cdē jī l'ar, d' Ohnc ohnū  
*that country of one raja in of having gone he was employed Him b/ l'im to*  
 kh'ētī bichēch sur ch'ir'ar bh'jī l'ar d' h'ñū s' thī kī in  
*fields in swine to feed it was sent And l'im to hope was that these*  
 ch'ih'ak lē jo sui l'handē han apnī dhidd bh'arī kōī  
*husts with wh'ic' the swine eating a/c his own belly he may fill anyone*  
 usḥū nā d'ndī thī To sojhi bichēch l'kē k'atthī m'c'c  
*him to not giving was Then senses in one having it was said my*  
 p'odē bh'utē m'hn'it'ñnū bh'ihī r'ar h'arī au māñ bh'ul l' hī m'ardī  
*father of many labourers to much bread is and I l'unq'iy dying*  
 h'ñ, māñ utth lē apnī p'co l'olē j'ūñ, d' au unḥū k'ih'ū, r'ar,  
*am, I arisen having my own father near will go and l'im to I will say*  
 d' p'co mānc Rābh'dā t'rc l'ol h'urī l'irī h'urī, l' r' h'urī s'  
*O fall s me by God of of the near fault done is, and nou thī*  
 h'ñḥ māñ jo p'hm t'rc putt k'ah'ñ māñnū ipnc  
*worthy (I)am not that again thy son I may be called me to thine own*

mihnatĩ bichehõ ॥ kdc̄ baiabai ॥ १ ॥ Phn utth kē apnc̄ pco  
*labourers from in one of equal male* " Then arisen having his own father  
 kol ohilha Oh ११० du thā ohnũ dckh kē ohdc̄ pconũ  
*to he started He yet distant was him to seen having him of father to*  
 trās ११ā, hor bhajj ॥ ८ ohnũ gr̄ ॥ la ha, hor  
*pitv came and १ un having him to (on his) necl it was applied and*  
 balha chummã Putnc̄ ohnũ kaha, 'o pco, maĩne  
*much it was lissed The son by him to it was said, 'O father, me by*  
 R̄bbd̄ ॥ t̄rc̄ kol burā ॥ १ ॥, hor hun is laik nahĩ  
*God of of thee near fault done is, and now this woi thy (I) am not*  
 १० phr̄ t̄ ॥ putt ॥ ahũ P̄onc̄ १pnc̄ naukãũ  
*that again thy son I may be called' The father by his own labourers to*  
 kah̄, 'change tē chanc̄ ॥ १ ॥ kaddh h̄ro, ihdc̄ p̄o,  
*it was said, 'good than good clothes having taken out bring, him to put on,*  
 hor idhc̄ hatth bicheh̄ chh̄p, hor p̄r̄ĩ bicheh̄ jutte p̄o, hor r̄s̄ĩ  
*and his hand in (a) uring, and feet in shoes put on, and see*  
 ohh̄kãĩ, hor ॥ hus̄i hownã ॥ १ ॥ १ ॥ mer̄i ॥ putt mar̄ १ ॥ thā, hun  
*may eat, and glad may be, because my this son dead gone was now*  
 १ ॥ १ ॥, ॥ h̄oia gr̄i th̄i hun m̄ih̄i h̄u' Phn oh̄ kh̄us̄i kar̄ १ ॥ h̄ggc̄  
*alive is, lost gone was now found is' Then they joy to do began*  
 Ohd̄ ॥ h̄r̄i ॥ putt kh̄el bicheh̄ th̄i ॥ J̄rd̄ gh̄ardc̄ ner̄c̄ ॥ १ ॥  
*His elder son the field in was When the house of near he came,*  
 ḡãodc̄ hor nachchd̄ĩd̄i ॥ १ ॥ १ ॥ P̄hn̄ ॥ kh̄ naukãrnũ  
*singing and dancing wemen of noise was heard Then one sericant to*  
 bulā kē puchh̄i ॥ १ ॥ १ ॥ h̄r̄i १' Ohnc̄ ohnũ ॥ ah̄r̄i  
*called having it was ascl̄d̄ this what is?' Him by १ im to it was said*  
 't̄ ॥ १ ॥ bh̄ai ॥ १ ॥ h̄u, hor t̄ ॥ १ ॥ p̄onc̄ h̄r̄i ॥ १ ॥ h̄r̄i kar̄i h̄r̄i h̄s̄ b̄iste  
*'thy brother come is, and thy father by a great feast done is because*  
 १ ॥ ohnũ bh̄al̄i ch̄nḡā th̄i १ ॥' Ohnc̄ gussc̄ ho kē १ ॥  
*that him to safe (s̄) sound he was found Him by angry become having not*  
 ch̄r̄h̄r̄i १ ॥ and̄r̄i १ ॥ Phr̄ ohdc̄ p̄onc̄ b̄har̄  
*it was wishea 'hat inside he may go Then his father by outside*  
 a kē ohnũ १ ॥ Ohnc̄ p̄o tē jabab  
*come having him to it was १ emonstrated Him by the father to answer*  
 dit̄ta, 'dc̄gã १ ॥ १ ॥ bar̄h̄c̄ tē maĩ t̄ ॥ १ ॥ tr̄ihal kar̄d̄r̄ h̄ã १ ॥  
*was ḡien, 'see then so many years from I thy seric̄ce doing am and*  
 kade t̄ere kah̄nede b̄r̄hai nahĩ ch̄all̄r̄, p̄r̄ taĩ kade b̄r̄k̄r̄id̄a  
*ever thy saying of out not went, but by thee ever goat of*  
 mem̄r̄i m̄r̄ĩnũ १ nahĩ dit̄ta, १ ॥ १ ॥ m̄tr̄ãde nal kh̄us̄i  
*k̄id̄ me to not was ḡien, t̄at my own friends of with happiness*

Իմ արձիկն իմ  
*I may celebrate*    And when thy this son came whom by thy property  
 հախճախն հիշեցի    Լիցաւ,    տա՛ն    օճի    բաճ    արա    ընդ    արա՛  
*hai lots among*    was wasted,    by thee him of for a great feast was made'  
 Օհնա    օհնա՛ն    հախ,    'օ    քա՛ն,    քա    մտ    մա՛ր    իմ    հա,    ար  
*Him by him to*    it was said,    'O son, thou always of me near art, and  
 յիշե՛ա    մա՛ր    հա    օհ    քա՛ն    հա,    քա    կիսա՛ն    հա    ար    կիս  
*what mine is*    that thine is,    then (in)happiness to be and glad  
 հա    իմ    քա՛ն    ար,    կա՛ն    քա    հա    մա՛ր    քա՛ն,    հա    յիշե՛ա  
*to be*    proper was,    because thy brother dead gone was,    now alive is,  
 ար    կա՛ն    քա՛ն    ար,    հա    կա՛ն    քա՛ն  
*and*    lost gone was,    now found is'

---



[No 8]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

POWADHI DIALECT

(THANA KULABAN, JIND STATE)

## SPECIMEN II.

ਇਕ ਆਦਮੀ ਧਾੜਵੀ ਥਾ। ਓਹ ਸਾਡੇ ਦੇਸ ਆਗਿਆ। ਓਧੇ ਮੁੜਦੇ ਹੁਏਦੇ ਮਨ ਬਿਚ ਆਈ ਚਾਰ ਪੰਜ ਰੁਪਏਦੀ ਰੁੰ ਲੇ ਚੱਲਾ। ਮੁੜ ਕੇ ਪਿੰਡ ਬਿਚ ਰੁੰ ਲੈਣ ਬੜ ਗਿਆ। ਇਕ ਬੁੱਢੀ ਬੈਠੀ ਕਤਦੀ ਥੀ। ਓਹਨੂੰ ਰੁੰ ਪੂਛੀ। ਓਹਨੇ ਆਖਿਆ ਹੈ ਭਾਈ ਏਹ ਬਾਣੀਏਨੂ ਬੋਲ ਮਾਰ ਲਿਆ। ਓਹ ਬਾਣੀਏਨੂੰ ਬੁਲਾ ਲਾਇਆ। ਓਹ ਬੁੱਢੀ ਬੋਲੀ ਏਨੂੰ ਰੁੰ ਜੋਖ ਦੇ॥ ਧਾੜਵੀ ਬੋਲਿਆ ਬੁੱਢੀ ਏਹਨੂੰ ਚਾਰ ਪੰਜ ਆਨੇ ਦੇ ਕੇ ਜੋ ਮੈ ਬੱਧ ਤੁਲਾ ਲੂੰ। ਤੂਹੀ ਕਿਉ ਨਹੀ ਜੋਖ ਦਿੰਦੀ। ਫਿਰ ਬੀਖੇ ਗੀ। ਬੁੱਢੀ ਕਹਿੰਦੀ ਲੇ ਜਾ ਭਾਈ ਮੈ ਅਗੀਤ ਬਿਚ ਲੁੰਗੀ। ਓਹ ਕਹਿੰਦਾ ਅਗੀਤ ਕਿਹਨੇ ਦੇਖਾ ਹੈ। ਬੁੱਢੀ ਕਹਿੰਦੀ ਮੈ ਦੇਖ ਆਈ ਹਾ। ਓਹ ਕਹਿੰਦਾ ਤੂੰ ਕਿੱਕਰ ਦੇਖ ਆਈ। ਬੁੱਢੀ ਕਹਿੰਦੀ ਧੀ ਜਮਾਈ ਮੇਰੇ ਕੋਲ੍ ਬਸਦੇ ਥੇ। ਮੇਰੀ ਮੈਹ ਸੂਣੀ ਥੀ। ਓਨ੍ਹਾਦੀ ਸੂਣੀ ਹੁਈ ਥੀ। ਮੈਨੇ ਧੀਨੂੰ ਆਖਿਆ ਸੇਰ ਘੋਓ ਉਧਾਰਾ ਦੇ ਦੇ। ਜਿੱਦਣ ਮੇਰੇ ਦੁਧ ਹੋਗਿਆ ਤੈਨੂੰ ਦੇ ਵੰਗੀ। ਧੀਨੇ ਘੋਓ ਦੇ ਦਿੱਤਾ। ਫਿਰ ਓਹ ਮਰ ਗਈ। ਮੇ ਕੁਮਾਰੀਆ ਗਈ। ਓਥੇ ਗਈ ਹੁਈ ਧੀਨੇ ਵੜ ਲਈ। ਕਹਾ ਕਿ ਮੇਰਾ ਸੇਰ ਘੋਓ ਉਧਾਰਾ ਦਿੱਤਾ ਹੋਇਆ ਦੇ ਦੇ। ਮੈਨੇ ਕਹਾ ਮੇਰੇ ਕੋਲ੍ ਕੀ ਹੈ। ਜਮਾਈਨੂੰ ਦੇ ਵੰਗੀ। ਮੇਰੇ ਕੋਲ੍ ਬਸਦਾ ਹੈ। ਧੀ ਬੋਲੀ ਓਧਾ ਕੁਛ ਵਾਸਤਾ ਨਹੀ। ਜੇੜਾ ਮੈ ਦਿੱਤਾ ਹੈ ਓਹ ਮੇਰਾ ਦੇ ਦੇ। ਫਿਰ ਸੇਰ ਭਰ ਮਾਸ ਪੱਟ ਬਿਚੋ ਮੇਰਾ ਲੈ ਕੇ ਬੇੜਾ ਛੱਡਿਆ। ਏਹ ਦੇਖਲੇ ਟੋਹਣਾ ਪੱਟ ਬਿਚ ਸਕੀ ਧੀਦਾ ਪਾਇਆ ਹੁਆ ਹੈ। ਤੂ ਰੁੰ ਬੱਧ ਘੱਟ ਲੈ ਜਾ ਅਗੀਤ ਲੈ ਲੁੰਗੀ। ਧਾੜਵੀਨੂੰ ਏਹ ਗਲ ਸੁਣ ਕੇ ਗਿਆਨ ਆਗਿਆ। ਰੁੰ ਲਿੱਤੀ ਨਹੀ। ਅਪਣੇ ਘਰਨੂੰ ਚੱਲਾ ਗਿਆ। ਘਰ ਜਾ ਕੇ ਜੇੜਾ ਮਾਲ ਟੂਟਿਆ ਕਸੂਟਿਆ ਥਾ ਬਾਮਣਾ ਫਕੀਰਾਨੂੰ ਪੁੰਨ ਕਰ ਦਿੱਤਾ ਧਾੜਵੀਦਾ ਕੰਮ ਛੱਡ ਦਿੱਤਾ ॥

[ No 8 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

P A N J A B I

POWADHI DIALECT

(THANA KULARAN, JIND STATE)

## SPECIMEN II.

## TRANSLITERATION AND TRANSLATION.

Ik idmī dharvī thā Ōh sādē dēs a gā Ōbhe  
*One man : obbe : was He (to-)ou : country came Him of*  
 murk hūdc man bich ū 'chr̥r p̥r̥j̥j̥ rūpādē iū l̥  
*returning of mind in came 'four five rupees of cotton having taken*  
 chāl̥ Mūr̥ kē p̥nd̥ bich r̥ū l̥an̥ b̥r̥ g̥iā Ik  
*I may go' Returned having the village in cotton to tal e he entered One*  
 buddhī b̥ar̥thī k̥t̥hī thī, ohnū r̥ū p̥uchhī Ōbhe  
*old woman seated spinning was he : to (for)cotton it was asked Her by*  
 ikh̥r̥, 'h̥ai bhī ū, ch̥ b̥m̥n̥nū h̥ol-mar̥ bhī' Ōh h̥am̥n̥nū  
*it was said, 'O brother, this banya to calling bring' He the banya to*  
 bula l̥ar̥ Ōh buddhī buli, 'c̥nū r̥ū j̥okh  
*having called brought That old woman spoke, 'him to cotton having weighed*  
 dē Dh̥ ūvī b̥olā, 'buddhī, ch̥nū ch̥ar̥ p̥r̥j̥j̥ ū dē-l̥  
*give The : obbe : spoke, 'old woman him to four five annas given having*  
 j̥o māī h̥addh̥, 'tū ū lū l̥u-hī l̥iū nahī  
*of I more having caused to weigh take Thou thyself why not*  
 j̥okh d̥ndi, ph̥r̥ j̥bh̥k̥g̥i' Buddhī  
*having weighed (art) giving, afterwards thou wilt-repent' The old woman*  
 kah̥ndi, 'l̥ j̥ā, bh̥ai, māī agant̥-bich lūg̥i' Ōh  
*was saying, tal e away, b̥other, I the future life in shall take' He*  
 kah̥ndā 'r̥ant̥ k̥h̥n̥c̥ d̥k̥h̥a h̥ai? Buddhī kah̥ndi,  
*(was) saying 'the future life whom by seen is?' The old woman (was) saying,*  
 'māī d̥k̥h̥ ū-h̥ī Ōh kah̥ndā, 'tū k̥ikh̥n̥ d̥k̥h̥  
*'I ha ing seen come am' He (was) saying 'thou how having seen*  
 ū? Buddhī kah̥ndi, 'd̥hī j̥am̥ ū m̥r̥c̥ k̥ol  
*came?' The old woman (was) saying 'daughter, son in law me near*  
 bas̥d̥ th̥e, m̥r̥c̥ māīh̥ s̥un̥ thī, ūh̥id̥i s̥t̥i h̥u  
*living were, my she buffalo in calf was, them of one which had calved*  
 thī, m̥am̥c̥ d̥h̥nū ak̥h̥i, 'c̥r̥ g̥h̥e ūdh̥r̥a dē-dē,  
*was, me the daughter to it was said, "seeer ghee loan give,*

jiddan <i>when</i>	meie <i>in my (house)</i>	dudh <i>milk</i>	ho gīa <i>(shall) have become</i>	tamū <i>thee to</i>	de dūgī <i>I shall give</i>
Dhūne <i>The daughter by</i>	gheo <i>ghee</i>	de ditṭa <i>was given</i>	Phir <i>Then</i>	oh mar gāi <i>she died</i>	Maī <i>I</i>
gāi, <i>went,</i>	otthe <i>thee</i>	gāi hu <i>the gone</i>	dhūne <i>daughter by</i>	phar lai <i>I was said,</i>	kaha <i>it was said</i>
sei <i>see</i>	gheo <i>ghee</i>	udhārī <i>loan</i>	ditṭa hōia <i>given,</i>	de de <i>give</i>	Mainc <i>Me by</i>
hī <i>what</i>	hai <sup>p</sup> <i>is?</i>	Jamānū <i>The son in law to</i>	de dūgī, <i>I shall give,</i>	merc kol <i>me near</i>	basda hai <i>living he is</i>
boh <i>spoke</i>	'odha <i>him of</i>	luchh <i>any</i>	wasta <i>concern</i>	nahī <i>is not</i>	Jīha maī <i>What by me</i>
de de <i>give</i>	Phū <i>Then</i>	sci bhar <i>see full</i>	mas <i>flesh</i>	patṭ <i>though</i>	bichō <i>from in</i>
chhaddā <i>was left</i>	Dh <i>This</i>	dekh lai, <i>observe</i>	tohnī <i>cavity</i>	patṭ bich sakī <i>thing in real</i>	dhūda <i>daughter of</i>
Tu <i>Thou</i>	iū <i>cotton</i>	bṛddh ghatt <i>increasing diminishing</i>	(ie bar gāning) <i>(ie bargaining)</i>	lai jā <i>taking go</i>	agant <i>(in) the future life</i>
lai lūgī <i>I shall take</i>	Dharvinū <i>The robber to</i>	eh <i>this</i>	gal <i>word</i>	sun ke <i>heard having</i>	gīan a gīa, <i>knowledge came,</i>
lita <i>was taken</i>	nahī, <i>not,</i>	apne <i>his own</i>	gharnū <i>house to</i>	challī gīa <i>he went away</i>	Ghar <i>Home</i>
mal <i>property</i>	luta <i>looted</i>	kasutīa <i>plundered</i>	thā <i>was</i>	bamnā <i>Bīal mans</i>	pharānū <i>beggars to</i>
ditṭa <i>was given,</i>	dharvida <i>robber of</i>	hūmm <i>profession</i>	chhṛdd ditṭī <i>was abandoned</i>		

### FREE TRANSLATION OF THE FOREGOING

There was a robber who came to this country. On his way home it came into his head that he would buy some four or five rupees worth of cotton. So he turned back and entering a village saw an old woman sitting spinning. He asked her if she would sell him any cotton. She replied 'brother, call that shopkeeper.' So he brought the shopkeeper and the old woman told the latter to weigh the cotton. Then said the robber 'what if I have bribed this shopkeeper with four or five annas to give more than the proper weight? Why don't you weigh it yourself? Otherwise you may be sorry for your bargain.' The old woman said 'I'll get it from you in the next world.' Who said the robber 'has seen the next world?' 'I,' said she 'have both been there and have seen it.' 'How was that?' said he. She replied 'my daughter and my son-in-law used to live near me. My cow-buffalo was in calf and consequently gave no milk. They had a cow which had calved, and was therefore in milk, and so I asked her to lend me a seer of ghee, which I would repay as soon as my cow gave milk. She lent it me. Shortly after this

she died, and I paid a visit to Hades. There my daughter caught hold of me, and demanded back the scoer of ghee which I had borrowed. "Bless you," said I, "I have nothing with me here. Your husband lives near my house, and I'll pay him when I get home." She replied, "he has nothing to do with it. It was I who gave it you. Pay me back my own." So I had to give her a scoer of flesh out of my thigh before she would let me go. Look, here is the actual cavity from which she took it. You go on with your traffic and take your cotton. I'll be paid in the next world.' When the robber heard these words he was converted, and did not take the cotton. He went straight home, distributed all his ill gotten wealth in charity to Brahmans and beggars, and gave up the profession of a robber.

---

The following specimen of Powadhī comes from Umballa It is given as originally written in the Deva nagari character

[ No 9 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

POWADHI DIALECT

(DISTRICT UMBALLA)

इक्क जुलाहेदी अही रातनूँ अक्ख खुल गई । अपणी जुलाहीनूँ केहा, के मैनूँ छोडे मळ के दे । तीमौने केहा के मै ते हुण नहीं उठ हुन्दा । जुलाहेने फेर केहा जे हुण तूँ मैनूँ छोडे मळ के देवें ताँ में तैनु हजार हजार रुपये दिआँ चार वाताँ सुणावाँ । जुलाहीने छोडे मळ के दित्ते ओर हुक्का भरके दित्ता । जुलाहा वातें सुणावन लगिआ । उस बेके शहरदे वादशाहदा पत्त गली विच्च जादा था । जुलाहेदी गल्ल सुण कर सोचिआ के इसदिआँ गल्लौ सुण के जाणा है के एह केहिआँ गल्लौ सुणादा है । जुलाहेने चार गल्लौ सुणाइआँ । १ जेहडा आदमी अपणी मुटियार तीमौनूँ पेओके छुडे ओह अहमक है । २ जो अपणे ते वडेदे नाळ यारी लावे ओह अहमक है । ३ जो विण पुछे पच वणे ओह अहमक है । ४ जो घर में हुदे सुदे लड बन्ह के ना तुरे ओह अहमक है । जुलाहा वाताँ सुणा के सो गिआ ॥

[No 9]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PAÑJĀBĪ

POWĀDHĪ DIALECT

(DISTRICT UMBALLA)

## TRANSLITERATION AND TRANSLATION.

Ikk	Julahedi	addhi	rātñũ	al kh	khul gaṛ	Apni	Jul dñũ		
A	weaver of	half	night at	the eyes	opened	His own	weaver's wife to		
leba	le	'mainũ	dodc	mal ke	de	Taminc			
it was said	that	me to	poppy heads	rubbed having	give	The wife by			
keha	le	'mai te	hun	nāhĩ	uth	hunda	Julahenc		
it was said	that	me by	now	not	rising (is) becoming	The weaver by			
pher	lchĩ	je	hun	tũ	mainũ	dodc	mal ke	deve,	
again	it was said	if	now	thou	me to	poppy heads	rubbed having	give	
tũ	mai	tamũ	hary	hajar	rupyediũ	char	batũ	sunarũ	
then	I	thee to	tho	sand	thousand	rupees of	four	words	cause to hear'
Julahene		dodc		mal ke		dittc	or	hul ka	
The weaver's wife by		poppy leads		rubbed having		were given	and	hool ah	
bhar ke	dittc	Julahr		brũ		sunarar	laggĩ	Us	
filled having	was given	The weaver		the words		to cause to hear	began	That	
velc	shahido	badshahdi	putl	gah	bhech	junra	thu	Julahedi	
at time	the city of	king of	son	lane in	going	was		The weaver of	
gall	sun l rĩ	sochia	le	'isdĩ	gallĩ	sun ke			
word	heard having	it was thought	that	this one of	words	heard having			
janr	hrũ	le	ch	lchũ	gallĩ	sunandĩ	hrũ	Julahenc	
to be gone	is	that	this one	what	words	causing to hear	is	The weaver by	
char	gallĩ	sunandĩ		'l	Julah	admĩ	apni	mutiyar	
four	words	were caused to be heard		I	What	man	his own	full given	
tamũ		polc	chhrddc	ol	ahmak	har	2	To	
wife to	in her father's house	abandons	he	most foolish	is	2	Who		
apne te	brũdc	nol	yurĩ	lavc,	oh	ahmak	hrũ		
himself of than	greater of	with	friendship	brings	he	most foolish	is		
3 To	bin	puchhc	pañch	hanc	oh	ahmak	hrũ		
3 Who	without	being asked	arbitrator	becomes	he	most foolish	is		
4 To	ghar m̃	hundc	sundc	lar	branh lo	na	tunc		
4 Who	house in	while being	the edge of cloth	bound having	not	sets out			
oh	ahmak	har	Julahr	batũ	sunar ke		so gũ		
he	most foolish	is	The weaver	the words	caused to hear	having	went to sleep		

## FREE TRANSLATION OF THE FOREGOING.

A certain weaver awoke at midnight and asked his wife to prepare a poppy drink<sup>1</sup> for him. She replied that it was out of the question for to think of getting up at that time of night. He said: if you'll make me some poppy drink I'll tell you four things each worth a thousand rupees. So she got up and prepared the poppy drink and gave it to him and also filled his hoolah for him. Then the weaver began to tell her the four things. It chanced that just then the son of the king of that city was passing by in the lane near the weaver's house. He heard what the latter was saying and thought to himself that he had better stop to hear what this valuable information was. This is what he heard. The weaver began. Firstly, the man who lets his grown up wife stay in her father's house is a fool. Secondly, the man who makes friends with a greater man than himself is a fool. Thirdly, the man who becomes an arbitrator without being asked is a fool. Fourthly, the man who sets out on a journey without first tying some money in the edge of his cloth is a fool. Having said thus the weaver went to sleep.



<sup>1</sup> It is made by rubbing poppy heads in water.

<sup>2</sup> The *Jalaha* or weaver is the stock fool of Indian legend. The point here is that the peasant takes the trouble to listen to what such a man says and is rewarded by the exceedingly fine remarks which the latter conveys to his wife.

[ No 10 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

POWADHI DIALECT

(THANA KARANGABH, STATE PATIALA)

دیکھو کہتے ہنہہ نال مَنا دت رکھنا ہے سجے شہمہ وجہ برانی ہے۔  
 سامے درجہ دے ہنٹہ جہہ ار پانی دا کہڑا بنا ہے۔ اویجے ہی اک منڈا  
 بنٹھا ہے۔ کرساں نکارہ بھڑی حی زاب کے اوٹھنا ہے هل اور بھلداں  
 ہوں لکے بڑے بڑے کہت پر آن بہوہنا ہے۔ حد سورج سر پر آوند  
 ہے۔ ناں گھروالی روٹی لیوندی ہے۔ اہہ هل کھول دندا ہے۔ بھلداں  
 ہوں حارہ پوند ہے۔ اب ہنہہ مدہ دھوکے ٹھنڈا ہوند ہے۔ روٹی کھاند  
 ہے۔ حقہ پندا ہے۔ بھلداں ہوں پانی بلوند ہے۔ پکے بھوڑا حنہا حر ازام  
 لندا ہے۔ گھروالی ساگ سوگ لکے حلی حاندی ہے۔ کم نہا ہوند ہے۔  
 ناں نکارہ اسی دھندے وجہ دس پورا کر دندا ہے۔ بہن ناں ہور کم کار  
 کردا ہے۔ حد سورج چھن لندا ہے ناں هل اور بھلداں ہوں لکے گھر  
 آوند ہے۔ سر پر حارہ ہی گٹھڑی لوند ہے۔ بھلداں دے آگے حارہ پوند  
 ہے۔ گھروالی دھار کڈھدی ہے روٹی نکوندی ہے۔ اہہ کھوسی کھوسی نال  
 نکارہ وجہ بنٹھہ کے کھاند ہے۔ پھنر اہے حنہے سوان نال پندر سارے  
 سوند ہے اک بادشاہاں ہوں پیلان دی چھنکاں پر بھی نصب بہن ،



[No 10]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI

POWĀDHĪ DIALECT

(THANA KABANGARH STATE PATIALA)

## TRANSLITERATION AND TRANSLATION

Dekho	khabbe	hatth	nal	munna	dab	rakkhīa	hai	sajje						
<i>See</i>	<i>left</i>	<i>hand</i>	<i>witl</i>	<i>plough handle</i>	<i>pressing</i>	<i>1 ept</i>	<i>is</i>	<i>right</i>						
hatth	vich	puram	hai	Samne	dai r̥khtde	heth	huqqa	ai	panda					
<i>hand</i>	<i>in</i>	<i>or</i>	<i>tohp</i>	<i>is</i>	<i>In fr̥ont</i>	<i>a tree of</i>	<i>beneath</i>	<i>lookah</i>	<i>and</i>	<i>water of</i>				
ghar	piā	hai	Utthe	hi	ikk	munda	baitha	hai	Kīrsan					
<i>ja</i>	<i>put down</i>	<i>is</i>	<i>Here</i>	<i>also</i>	<i>a</i>	<i>child</i>	<i>seated</i>	<i>is</i>	<i>The cultivator</i>					
bichāia	thorī	ji	iat	te	utthīa	hai	Hal	aur	bhaldā nū					
<i>the poor man</i>	<i>a little</i>	<i>very</i>	<i>night</i>	<i>fr̥om</i>	<i>arisen</i>	<i>is</i>	<i>Plough</i>	<i>and</i>	<i>oxen</i>					
le	ke	tarke	tarke	khet	pai	an	pahūchīa	hai	Jad	suraj				
<i>tal en</i>	<i>laving</i>	<i>very</i>	<i>early</i>	<i>the field</i>	<i>on</i>	<i>having come</i>	<i>arrived</i>	<i>le</i>	<i>is</i>	<i>When</i>	<i>the sun</i>			
sir	par	aunda	hai	tā	ghar	wālī	rotti	haundi	hai	Eh	hal			
<i>the head</i>	<i>on</i>	<i>coming</i>	<i>is</i>	<i>then</i>	<i>the</i>	<i>house mistress</i>	<i>bread</i>	<i>br̥inging</i>	<i>is</i>	<i>He</i>	<i>the</i>	<i>plough</i>		
khol	dinda	hai	Bhaldā	nū	chara	prunda	hai	Ap	hatth	mūh				
<i>loosening</i>	<i>is</i>	<i>The oxen</i>	<i>to</i>	<i>fodder</i>	<i>causing</i>	<i>to fall</i>	<i>le</i>	<i>is</i>	<i>Himself</i>	<i>1 and</i>	<i>moult</i>			
dho	ke	thanda	honda	hai	Rotti	1	handī	hai	Huqqa	pundī	hai			
<i>washed</i>	<i>having</i>	<i>cool</i>	<i>becoming</i>	<i>he</i>	<i>is</i>	<i>Bread</i>	<i>eating</i>	<i>le</i>	<i>is</i>	<i>Hoof</i>	<i>al</i>	<i>dr̥inking</i>	<i>le</i>	<i>is</i>
Bhaldā	nū	panī	plonda	hai	Pū	ke	thorā	jeha	chū	arām				
<i>The oxen</i>	<i>to</i>	<i>water</i>	<i>causing</i>	<i>to dr̥ink</i>	<i>he</i>	<i>is</i>	<i>Fallen</i>	<i>laving</i>	<i>a little</i>	<i>very</i>	<i>time</i>	<i>rest</i>		
linda	hai	Ghar	wālī	sag	sug	le	ke	chali	jandi	hū				
<i>tal ing</i>	<i>he</i>	<i>The house</i>	<i>mistress</i>	<i>vegetables</i>	<i>etc</i>	<i>tal en</i>	<i>laving</i>	<i>gone</i>	<i>going</i>	<i>is</i>				
Kamm	buhta	honda	hai	Tā	bichī	ī	ī	dhānde	vichoh	dū				
<i>Work</i>	<i>much</i>	<i>becoming</i>	<i>is</i>	<i>Like</i>	<i>the poor</i>	<i>fellow</i>	<i>this</i>	<i>occupation</i>	<i>in</i>	<i>the day</i>				
pura	hai	dinda	hai	Nahī	tā	hoī	karam	hai	kūda	hū	Jad	suraj		
<i>full</i>	<i>making</i>	<i>is</i>	<i>Otherwise</i>	<i>other</i>	<i>business</i>	<i>doing</i>	<i>le</i>	<i>is</i>	<i>When</i>	<i>the sun</i>				
ohpan	lagda	hai	tā	hal	aur	bhaldā	nū	le	ke	ghar	aunda	hū		
<i>to be hidden</i>	<i>beginning</i>	<i>is</i>	<i>then</i>	<i>plough</i>	<i>and</i>	<i>oxen</i>	<i>taken</i>	<i>laving</i>	<i>house</i>	<i>coming</i>	<i>le</i>	<i>is</i>		
Sū	par	chāia	dī	gathī	haunda	hai	Bhaldā	de	age	chāī				
<i>Head</i>	<i>on</i>	<i>fodder</i>	<i>of</i>	<i>bundle</i>	<i>br̥inging</i>	<i>le</i>	<i>is</i>	<i>Oxen</i>	<i>of</i>	<i>in fr̥ont</i>	<i>fodder</i>			
paundī	hai	Ghar	wālī	dhai	kaddhdī	hai	Rotti	pakondī	hai					
<i>causing</i>	<i>to fall</i>	<i>he</i>	<i>is</i>	<i>The</i>	<i>house mistress</i>	<i>milk</i>	<i>dr̥inking</i>	<i>is</i>	<i>Bread</i>	<i>cooling</i>	<i>le</i>	<i>is</i>		
Eh	khusī	khusī	bal	bachchā	vichoh	baith	ke	khānda	ha.	Phir	ehe	jehē		
<i>He</i>	<i>happy</i>	<i>happy</i>	<i>children</i>	<i>among</i>	<i>sat</i>	<i>having</i>	<i>eating</i>	<i>is</i>	<i>Again</i>	<i>le</i>	<i>such</i>			

suwād nāl pair pasār-kē sōndā-hai, ik bādshāhā-nū phullā-di  
*comfort with feet extended-having sleeping-is, as kings-to flowers-of*  
 chhijā-par bhī naṣib nahī.  
*beds-on even fortune is-not.*

---

### FREE TRANSLATION OF THE FOREGOING.

See how he goes along carrying his plough-handle under his left arm, with his ox-whip in his right hand. He has set down, at the foot of a tree, his hookah and a water-jar, and his little boy is seated beside them. The poor cultivator has risen from his bed while there is still a little of the night left, and with his plough and oxen reaches his field at dawn. At midday, when the sun is over his head, his wife brings him his food. He unyokes his plough and throws some fodder before his oxen. As for himself, he washes his hands and his mouth to make himself cool, and takes his meal. Then he waters his oxen, and after that takes a very little rest. His wife gathers wild herbs for spinach and takes them home, but he has still much work to do. He keeps on at the same business of ploughing till evening, or else he betakes himself to some other occupation. When the sun begins to set he takes his plough and his oxen home, carrying on his head a bundle of fodder which he has cut. Then he throws some of the fodder before the oxen, while his wife milks the cows. Then she cooks the evening meal, and he sits down to eat it happily surrounded by his children. Then he stretches out his legs and goes to sleep with more pleasure than ever was the lot of kings upon their beds of flowers.

---

## RĀTHĪ

The Musalman tribes which are said to have come from the west and who are now settled in the Ghaggar valley in the district of Hissar are known as *Pachhada*, or westerners and also as *Bath* or the ruthless ones. As their second name indicates they are a turbulent lot. Their language is known as Pachhadi or Rathi. A similar language is spoken in the Ghaggar valley in the Kulian *thana* of the Jind state. Here it is called Jand or Nahi. Nahi is probably the same as *nali* which is the local name of the Ghaggar valley. I do not know the origin of the name Jand unless it refers to the *jand* bush which is a very prominent object in this wild tract.

Under whatever name it is called, Pachhadi, Rathi, Jand or Nahi, it is the same form of speech, *ve*, Powadhi Pafjahi, strongly mixed with the Bangaru dialect of Western Hindi spoken immediately to its east. The pronunciation is fond of nasal sounds. Here and there we meet a form borrowed from the Malwa Pafjahi spoken immediately to the west.

The number of speakers reported is—

Hissar (Rath)	36 490
Jind (Jand)	2 500
	<hr/>
	38 990
	<hr/>

I give three specimens of this dialect *viz.*, a portion of the Parable of the Prodigal Son and 2 folktales from Hissar, and another folktale from Jind. These show sufficiently the mixed character of the dialect. As might be expected the Jind specimen has more Western Hindi in it than the others.

It is unnecessary to discuss this mixed form of speech at any length. It is sufficient to note that the genitive is sometimes formed by adding *la*, and sometimes by adding *da*. The oblique form (or locative) of the genitive *mere* is used to mean to me, so *jat le*, to a Jat. The sign of the dative is *nū* or *ne*. Sometimes we have the Bangaru *sā* I am, *sa*, he is. The termination *gi* is used in the present as well as in the future. Thus *aegi*, she comes, the Malwa future *jāsū*, I will go occurs. The past participle of *ghallna*, to send is *ghatta* not *ghallna*.

Note the nasal pronunciation of *chāhāda* wishing, *aūdā* coming, *jāsū* I will go, and the substitution of a dental *dh* for a cerebral *dh* or *h* in *badhe*, for *barhe* (specimen II).

[ No. II.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

RĀṬHĪ DIALECT.

(DISTRICT, HISSAR.)

## SPECIMEN I.

इक आदमी ते दोय पुत्र सन । उन्हाँचूँ लोड़ा पुत्रने आपदे पेवनूँ  
 आख्या कोड़ा माल मेंनूँ आउँदाँ है मेंनूँ दे । पेवने माल लोड़े पुत्रनूँ बंड  
 दित्ता । थोड़े दियॉ मगहूँ सारा माल इकट्टा करते परदेस जाँदा रहा । उथे  
 बढ-खोई व भेड़े कामाँ विच सारा माल गँवाँ दित्ता । सारा माल गँवाँ वेठा  
 के कुछ न रहा । उस देस विच बुरा काल पया । वुह बुख मरण लगा ।  
 फेर उस देसदे सिरदार कोलों गोला जा लग्या । उस सिरदारने आपदे खेत-  
 डाँदे विच सूराँदा छेडू कर दित्ता । केड़े वुह छिल सूर खाँदे वुहं छिल भी  
 उसनूँ नाँ थियाये । वुह चाँहाँदा सी के यह छिल मेंनूँ थियाँ जाँय तो उसदे  
 नाल टिड भर लेवाँ । वुह छिल भी उसनूँ कोई नँहीं देँदाँ सी ॥

[ No 11 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ

RATHI DIALECT

(DISTRICT, HISSAR)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION

Ik	adm te	doy	puti	san	Unhāchū	lori	putrne
One	man to	tico	sons	icere	Them from in	the younger	son by
apde	pcwnū	akhya	lera	mrī	mēnū	āūdā hni	mānū
His own	father to	it was said	whatever	propeity	me to	ariving is	me to
di	Pewnc		ml	lore	putrnū		band
give	The father by		the propeity	the younger	son to		having divided
ditta	Thorc	di i	magū	sari	mal	khatha	karie
was given	A few	days	after	the whole	propeity	together	in making
par dcs		jīdī rahi		Uthū	brd khoi	wa	bhere
a foreign country		going remained		There	wicked habits	and	bad
hamā vich	su i		mrī	gīw i ditta	Sari		mal
doings in	all	the propeity		was squandered away	All		the property
gīwā bethī ke		kuchh	ni	rīhī	Us	des vich	bura
wasted completely	been having	anything	not	remained	That	country in	a bad
kal	pya	Wuh	bukh	marin	lagī	Phr	us
famine	fell	He	lungy	to die	began	Then	that
sudar holō	gola	ja		lagī	Us		sirdarne
a great man near	servant	have gone	he became	attached	That	great	was by
apde	khetrīdc vich	surīdī	chhcrū	kar ditta	Kere	wuh	chhl
himself of	fields of in	pigs of	swineled	was made	With	those	lits
sur	khīde	wuh	chhl	bhī	usnū	nā	thiyaye
the pigs	ate	those	husks	even	him to	not	wee got
he	yah	chhl	mēnū	thiyā jāy		to	usde nrl
that	these	husks	me to	(if) they be found	then	those of with	belly
bhar lewā	Wuh	chhl	bhī	usnū	hoi	n ihī	dēdā si
I might fill	Those	husks	even	him to	any one	not	giving was

[ No. 12.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

BĀTHĪ DIALECT.

(DISTRICT, HISSAR.)

## SPECIMEN II.

एक जाट को एक जाटनी थी । जाट जद खेत में बग जाँदा तो पाछे ते मोहन-भोग चूर्मा कर के खाँदी । और साँभने जाट जद आँदा जाटनी जाटने कहँदी में तो महाँगौ मेरे तो रोग हो गया । सिर दूखे । पेट दूखे । पैर फूटें । किसे वैदने या स्थानेने दिख्वा ओपरी पूछा करा । जद जाट मन में सोची इस का मास और गुह्वा तो रोज बधे और यहि कहे मेरे रोग लाग गया । यहि केह वान से । एक दिन जाट पर्स में सो गया । खेत न गया । थोड़ी वार पाछे घराँ गया । तो जाटनी मोहन-भोग करदी पाई । जद जाटने सोची इस का इलाज बंधे तो ठीक लागे । जद जाट एक फकीर पा गया और कहा मेरी जाटनी मस्ती होई आएगी, मोहन-भोग या चूर्मा तो खावे और जद साँभने खेत ते में आँ मेरे जौने कलह बनावे । जद फकीरने कही तौ चार सूत की कूकड़ी लीआ, में तनै मंज के दे दूँगा । तो जाट चार कूकड़ी फकीरने दे आया । तो फकीर में कूकड़ी पढ़ के जाटने दे दी । जाटने मुफे के चारों कोनिओ में चारों कूकड़ी धर दी । जाट कूकड़ी धर के बाहिर चला गया और कह गया में किसे वैदने बुलान जाँसूँ । रात पड़े आँगा । जाट तो चला गया तो जाटनी पाछे ते मुफे में वड़ी । जद एक कूकड़ी बोली कि आई हे । जद दूसरी बोली कि आन दे । जद तीसरी बोली कि डरी नहीं । जद चौथी बोली डरे तो खावे क्यों । इसे तरियाँ जाटनी चार या पाँच वार वड़ी तो कूकड़ियाँ इसे तराँ बोलीं । जद जाटनी भैमंज हो के खाट में टै पड़ी । इतने में जाट आ गया और कहा कि वैद तो तड़के आवेगा । आज कोई नहीं आँदा । जद जाटनी बोली तँ नपूता यह बला काठ । में तो आछी सँ । जद जाट चारों कूकड़ियाँ काठ कर फकीरने दे आया ॥



10 jat char kukari phakirnai de aya, to phakir  
 Then the Jat fow bundles of th ead the fakn to gave, then the fakn  
 वरि कुलरि पुरि ले जतनरि दे दि जतन  
 those bundles of th ead enchanted having the Jat to they were given The Jat by  
 सुपहे ले चारो हनो मे चारो लु अरि धर दि जत  
 room of fow coo nes in fow bundles of th ead were placed The Jat  
 कुरि धर ले बरु चरुा गरु रुर लह गया, 'मां हिसे  
 the bundles of th ead placed having out went and said 'I some  
 वरु ने बलन जसु रि पुरे अंगा जत to  
 physician to to call will go at nightfall I will come The Jat indeed  
 चरुा गया to जतरु पुरिहे ते सुपहे मे बारु जद ek  
 went away then the Jatan after wards room into entered Then one  
 कुरि बोह क अ हे ? जद दुसरु बोह क  
 bundle of th ead spo e tl at she come is ? Then the second spo e that  
 न दे जद तसरु बोह ल 'दरु नरुहि ? जद  
 to come allow Then the tl at spo e that feared she not ? Then  
 चरुथु बोह दरे to कुरे ल यो ? से तनु  
 fow th spo e if she fears then she eats icky ? In these very manners  
 जतरु चरु य पंच बरु बारु to कु उरुा  
 the Jatan fow or five times entered and the bundles of th ead  
 से तनु बोहि जद जतरु बरु भरुक हो ले  
 in tl is very manner spo e Then the Jatan terrified become having  
 ल हत म्च धरु पुरु इने मे जत गुरु रुर ल हल ल  
 the bedstead in fell down Mean while the Jat came and said tl at  
 वरु to तुरु ले वेगा अ लो नरुहि अदा  
 physician indeed at dawn will come, to day any one not (is) coming  
 जद जतरु बोहि 'तां नरुपुत, यरु बल हध, मां to  
 Then the Jatan said thou cl idless one this evil turu out, I indeed  
 अरु सु जद जत चरुो लु अरुा ल रुध लरु  
 well am Then the Jat the fow bundles of th ead tal en out laving  
 फरुलरु दे युर  
 the fal to having given came

### FREE TRANSLATION OF THE FOREGOING

There were once upon a time a Jat and his wife. As soon as he had gone to the field and was safe out of the house his wife used to make *mohan bhogs* and *chur mas*<sup>1</sup> and eat them all herself. Then when he came home in the evening she used to cry out 'I'm dying I'm sick! My head aches! My stomach aches! My feet are bursting! Send for a doctor or for some wise man who will charm me well again!' The J thought to himself that this was a queer business. 'What's the matter with her? She's getting fatter every

<sup>1</sup> The two kinds of sweetmeats.



day, and she says she's sick<sup>1</sup>' So one day he did not go to his field, but lay down and had a snooze in the village rest house. After a little while he went home, and found his wife making *mohan-bhogs*. Then he thought to himself, 'I must cure her of this, and she'll soon be all right.' So he went to a holy man and laid the case before him. 'My wife,' said he, 'is turning wanton. She eats *mohan bhogs* and *chummas*, and then, when I come home from my field in the evening, she troubles my life.' The holy man told him to bring him four reels of thread, and he would put a spell upon them. So the Jat brought the four reels of thread to the holy man, who charmed them, and gave them back to him. Then the Jat took the reels home and put one in each of the four corners of the room. Then he told his wife that he was going out to look for a doctor, and would be back by nightfall.

As soon as he was out of the way the wife went into the room to make some more *mohan bhogs*. Then the reels of thread began to speak. The first said, 'has she come?' The second said, 'let her come.' The third said, 'isn't she afraid?' The fourth said, 'if she is afraid, why does she eat?' The woman came into the room four or five times, and this happened on each occasion. At last she became terrified out of her wits, and fell down on her bed in a faint. Meanwhile the Jat came home and said, 'the doctor's coming in the morning. I couldn't get any one to come to-day.' She replied, 'for Heaven's sake, O Childless One,<sup>1</sup> turn this devilry out of the house. I am quite well now.' So the Jat took out the four reels, and, after giving them back to the holy man, returned home.

---

<sup>1</sup> A term of abuse.

[ No. 13 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

PANJĀBĪ.

JĀND DIALECT.

(JIND STATE.)

ਇਕ ਰਾਜੇ ਕਾ ਛੋਰਾ ਬਿਯਾਹ ਨ ਕਰਾਵੇ। ਰਾਜਾ ਐਹਲਕਾਰਾਨੂੰ ਕਹਣ ਲਗਿਆ, ਇਨੂੰ ਸਮਝਾਓ ਬਿਯਾਹ ਕਰਾਵੇ, ਐਹਲਕਾਰਾਨੇਂ ਤੀਵੀਆਂਦੀਆਂ ਤਸਵੀਰਾਂ ਜਿਸ ਜਾਗਾ ਵਾਹਿ ਲੀਘਿਆ ਕਰਦਾ ਲਾ ਦੀਆਂ। ਇਕ ਬਚਿੱਤਰ ਕੌਰ ਧੀ ਜੱਟ ਕੀ ਤਸਵੀਰ ਪਸਿੰਦ ਕਰਕੇ ਵਾਹਿਨੇਂ ਹਾਂ ਕਰ ਲੀ ਉਨੂੰ ਬਿਯਾਹਣ ਚੜ੍ਹ ਗਏ। ਇੱਕ ਭਠਿਯਾਰੀ ਛੋਰੇਦੀ ਯਾਰ ਥੀ ਵਾਹਿ ਭੀ ਗੈਲ ਚਲੀ ਗਈ ਉਨੇਂ ਕਹਿਆ ਪਹਿਲਾਂ ਬਚਿੱਤਰ ਕੌਰਨੂੰ ਮੈਂ ਦੇਖ ਆਵਾਂ। ਦੇਖਕੇ ਕਹ ਦੀਆ ਵਾਹਿ ਬਦਸਕਲ ਹੈ ਤੂੰ ਔਖਾਂ ਬੰਨ੍ਹ ਕੇ ਢੇਰੇ ਲਈਂ। ਉਨੇਂ ਔਖਾਂ ਦੁਖਦੀਆਂਦਾ ਬਹਾਨਾ ਕਰਕੇ ਪੱਟੀ ਬੰਨ੍ਹ ਕੇ ਢੇਰੇ ਲੇ ਲੀਏ। ਬਿਯਾਹ ਕੇ ਜਦ ਅਪਣੇ ਘਰ ਆਏ ਰਾਤਨੂੰ ਵਾਹਿ ਉਸਕੇ ਪਾਸ ਗਈ। ਛੋਰੇਨੇ ਔਖਾਂ ਬੰਨ੍ਹ ਕੇ ਕਹ ਦੀਆ ਪਾਂਦੀਆਂ ਪੈ ਰੋਹ। ਤਿਨ ਦਿਨ ਵਾਹਿ ਇਸੀ ਤਰਾਂ ਪਾਂਦੀਆਂ ਪੈਂਦੀ ਰਹੀ। ਉਨੇਂ ਦਲੀਲ ਕਰੀ ਔਖਾਂ ਖੁਲਾਵਾਂ। ਵਾਹਿ ਰੋਜ ਸਰਾਏ ਮੈਂ ਭਠਿਯਾਰੀ ਕੇ ਪਾਸ ਰਹਾ ਕਰਦਾ। ਬਚਿੱਤਰ ਕੌਰ ਦਹੀਂ ਬੋਰਣ ਵਾਲੀ ਗੁੱਜਰੀ ਬਣਕੇ ਉਸ ਸਰਾਏਂ ਮਾਂਹਿ ਗਈ। ਵਾਹਿ ਸਕਲ ਦੇਖਕੇ ਬਹੁਤ ਤੜਫਿਆ ਪੁਛਣ ਲਗਿਆ ਜੋ ਕੋਈ ਰੱਖੇ ਤੂੰ ਰਹਿ ਜਾਏਂ। ਉਨੇਂ ਕਹਾ ਹਾਂ। ਛੋਰੇਨੇ ਕਹਾ ਤੇਰਾ ਡੇਰਾ ਕਿੱਥਾਂ। ਉਨੇਂ ਕਹਾ ਪਾਂਦੀਂ ਕੀ ਸਰਾਂਇ ਮਾਂਹਿ। ਵਾਹਿ ਪੁਛਦਾ ਫਿਰਾ ਪਤਾ ਨਹੀਂ ਲਗਿਆ। ਰੋ ਪਿੱਟ ਕੇ ਘਰ ਮਾਂ ਆਣ ਬੜਾ। ਰਾਤਨੂੰ ਬਚਿੱਤਰ ਕੌਰ ਜਦ ਗਈ ਫਿਰ ਔਖਾਂ ਬੰਨ੍ਹ ਲਈਆਂ। ਵਾਹਿ ਪਾਂਦੀਆਂ ਪੈ ਰਹੀ। ਤੜਕੇ ਉਠਕੇ ਕਹਣ ਲਗੀ ਐਹਮਕ ਥਾ ਸਮਝਾ ਨਹੀਂ। ਘੋੜੇ ਪਰ ਚੜ੍ਹਕੇ ਆਦਮੀ ਕੀ ਸਕਲ ਮਾਂਹਿ ਵਾਹਿ ਸਰਾਂਇ ਮਾਂਹਿ ਫਿਰ ਗਈ। ਓਨੂੰ ਪੁਛਿਆ। ਉਰੇ ਰਾਜੇ ਕਾ ਛੋਰਾ ਹੈ। ਅਰਦਲੀਆਂਨੇ ਕਹ ਦੀਆ ਹੇਗਾ। ਉਨੇਂ ਕਹਾ ਕਹ ਦੇਓ ਬਚਿੱਤਰ ਸਾਹਿ ਬੁਲਾਵੇ ਹੈ। ਵਾਹਿ ਉਸਕੇ ਪਾਸ ਆ ਗਿਆ। ਦੋਏ ਘੋੜਿਆਂ ਪਰ ਚੜ੍ਹਕੇ ਸਕਾਰਨੂੰ ਚਲੇ ਗਏ। ਦਾਬਨ ਮਾਂਹਿ ਜਾਕੇ ਸਕਾਰ ਮਾਰਿਆ। ਬਚਿੱਤਰ ਸਾਹਿਨੇ ਸਕਾਰ ਪਕੜਿਆ ਵਾਹਿ ਚਲਾਲ ਕਰਨ ਲਗਿਆ। ਬਚਿੱਤਰ ਸਾਹਿਕੀ ਉਂਗਲੀ ਬੱਢ ਗਈ ਛੋਰੇਨੇ ਅਪਣੇ ਸਾਢੇ ਬਿੱਚੋਂ ਕਪੜਾ ਫਾੜਕੇ ਉਂਗਲੀ ਬਨ੍ਹ ਦਈ ਔਰ ਕਹਣ ਲਗਿਆ ਮੇਰਾ ਕਲੇਜਾ ਕਟ ਗਿਆ। ਦੋਏ ਸਹਰਨੂੰ ਚਲੇ ਆਏ। ਪਹਿਲਾ ਛੋਰੇਦਾ ਘੋੜਾ ਭੜਾ ਕਰ ਦੇਖ ਕੇ ਉਨੂੰ ਖੜਾ ਕਰਕੇ ਬਚਿੱਤਰ ਸਾਹਿਨੇ ਘੋੜਾ ਦਬੋਲਿਆ ਔਰ ਘਰ ਮਾਂਹਿ ਆਨ ਬੜਿਆ। ਵਾਹਿ ਉਡੀਕ ਕੇ ਸਰਾਂਇ ਮਾਂਹਿ ਚਲਾ ਗਿਆ। ਸੰਝਨੇਂ ਜਦ ਘਰ ਆਏ ਬਚਿੱਤਰ ਕੌਰ ਕਹਣ ਲਗੀ ਕਿੱਥੇ ਪਵਾਂ।

ਉੱਨੋਂ ਕਹਾ ਪਾਂਦੀਆਂ। ਬਚਿੱਤਰ ਕੋਰਨੇ ਕਹਿਆ ਏ ਦੁਸਮਠ ਜਦ ਮੇਰੀ ਉਂਗਲੀ ਬੱਢੀ ਥੀ  
 ਤੇਰਾ ਕਾਲਜਾ ਬੱਢਾ ਥਾ, ਅਬ ਤੂੰ ਕਹਤਾ ਹੈਂ ਮੈਨੂੰ ਪਾਂਦੀਆਂ ਪੈ ਰਹੋ। ਉਸੀ ਵਕਤ ਉੱਨੋਂ  
 ਪੱਟੀ ਅੱਖਾਂ ਕੀ ਖੋਲ ਲਈ ਸਕਲ ਕੋ ਦੇਖਤਾਈ ਰੋਇਆ ਔਰ ਕਹਾ ਕਿ ਇਤਨੇ ਦਿਨ  
 ਮੈਨੂੰ ਛਠਿਆਰੀਨੇ ਧੋਖੇ ਮਾਂਹਿ ਰੱਖਿਆ॥

---

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PAÑJĀBĪ.

JĀND DIALECT.

(JIND STATE.)

## TRANSLITERATION AND TRANSLATION.

Ik	rājē-kā	chhōra	biyāh	na	karāwē.	Rajā
One	Rājā-of	son	marriage	not	causes-to-make.	The-Rājā
aahl-kāiññū	kahan	lagiā,	'inū		samjhāō,	biyāh
the-officials-to	to-say	began,	'him-to		make-understand,	marriage
karāwē'		Aihl-kārāññē	tīwīññū	tasvīññē	jis-jāgā	wāhi
he-may-cause-to-make.'		The-officials-by	women-of	pictures	what-place	he
langhiā-kardā		lā-diā.	Ik	Bachittar	Kaur,	dhi
used-to-pass-through	were-brought(-and)-put.		One	Bachittar	Kaur,	daughter
Jatt-ki	tasvir	pasind	kar-kē	wāhinē	'hā'	kar-li.
a-Jāt-of	picture	approved	made-having	him-by	'yes'	was-made.
						Him-to
biyāhan	charch-gāē.	Ikk	bhatiyāri	chhōrēdi	yār	thi, wāhi
to-marry	they-started.	One	inn-girl	the-boy-of	beloved	was, she too
gail	chali-gāi.	Unnē	kahiā,	'pahilē	Bachittar	kaurñū maī
with(-him)	went.	Her-by	it-was-said,	'first	Bachittar	Kaur-to I
dēkh	āwā'	Dēkh-kē	kah-diā,	'wāhi	bad	sakal hai, 'tū
having-seen	may-come.'	Seen-having	it-was-said,	'she	bad	shaped is, thou
akkhā	bannh-kē	phērē	lā.'	Unnē	akkhā	dukhdiādi
eyes	tied-having	circumambulation	take.'	Hum-by	eyes	sore-of
bahānā	kar-kē	pattī	bannh-kē	phērē		lē-liē.
pretence	made-having	(a)-bandage	tied-having	circumambulation		was-taken.
Biyāh-kē	jad	apnē	ghar	āē,	īātnū	wāhi uskē
Married-having	when	their-own	house	(they)-came,	night-at	she him-of
pās	gāi	Ohhōrēnē	akkhā	bannh-kē	kah-diā,	'pādiā
near	went.	The-boy-by	eyes	tied-having	it-was-said,	'at-the-foot-end-of-the-bed
pai	rauh.'	Tin	din	wāhi	isī	tarā
lying	remain.'	Three	days	she	(in)-this	manner
						at-the-foot-end
						lying
lahi.	Unnē	dalil	karī,	'akkhā		khulāwā.'
remained.	Her-by	consideration	was-made,	'eyes	I-should-cause-to-be-opened'	
Wāhi	rōj	sarāē-māi	bhaṭhiyāri-kē	pās	rahā-kardā.	Bachittar
He	every-day	the-inn-in	the-inn-girl-of	near	used-to-live.	Bachittar
						Kaur
dahī	bēchan-wāli		Gujjri	ban-kē	us	sarāē-māhi
ourds	seller		Gujjri	(cowherdess)	become-having	that
						inn-in
						went.

W ihī sṛhal	dcl h kē	bṛhut	tarphā	Puchhṛn	lagṇa,	‘jo	koī
<i>He face</i>	<i>seen having</i>	<i>much</i>	<i>was agitated</i>	<i>To ask</i>	<i>he began</i>	<i>‘if</i>	<i>anyone</i>
ṛkhhē,	tū	ṛhū j iē’	Unne	kṛhā,	‘hā’	Chhorṇc	
<i>leep( thee),</i>	<i>thou</i>	<i>wouldst live?’</i>	<i>He; by</i>	<i>it was said,</i>	<i>‘yes</i>	<i>The do; by</i>	
l ṛhā	‘tū	dūṛ	kāthṛ	Unne	kahī	‘pādī	kī
<i>it was said</i>	<i>‘thy</i>	<i>staying place</i>	<i>where( is)?’</i>	<i>By he; it was said,</i>	<i>‘foot end of</i>		
sṛāi māhu	W ihī	puchhdī	phṛṛ,	ṛṛṛ	nahī	lṛṇā	
<i>inn in</i>	<i>He</i>	<i>asking</i>	<i>wandered,</i>	<i>trace</i>	<i>not</i>	<i>was found</i>	
Ro pitt kē		ghṛ mī	in bār	Rṛtnū	Bachttṛ		
<i>W ept beaten</i>	<i>himself having</i>	<i>the house in</i>	<i>coming entered</i>	<i>light to</i>	<i>Bachttar</i>		
kṛu	ṇad	ḡṛ	phū	akkhā	bannh l uā	W ihī	pādā
<i>Kau</i>	<i>when</i>	<i>went,</i>	<i>again</i>	<i>eyes</i>	<i>were tied</i>	<i>She</i>	<i>the foot end</i>
ṛhū	l ṛhē	utth kē	kṛhṛn	lagṛ,	‘ahmṛk	thṛ,	
<i>remained</i>	<i>At dawn</i>	<i>got up having</i>	<i>to say</i>	<i>she began,</i>	<i>‘fool</i>	<i>he was,</i>	
sṛmjhī	ṛhī	Ghorṛ	ṛṛ	chāh kē	idmī	kī	sṛhal māhu
<i>he understood</i>	<i>not</i>	<i>A horse on</i>	<i>mounted having</i>	<i>a man of</i>	<i>form in</i>	<i>she</i>	
sṛāi mīhu	phū	ḡṛ	Onhē	puchhā	‘urē	Rajē	kī
<i>the inn in</i>	<i>again</i>	<i>went</i>	<i>By he;</i>	<i>it was asked</i>	<i>‘here</i>	<i>the Raja of</i>	<i>son</i>
hṛ?	l dṛhī mē	kṛh dū,	‘hṛḡṛ’	Unnē	kṛhṛ,	‘kah	dē
<i>is?’</i>	<i>Orderlies by</i>	<i>it was said,</i>	<i>‘he is’</i>	<i>He; by</i>	<i>it was said,</i>	<i>‘tell( him)</i>	
Bachttṛ S ihī	bulāc	hā	W ahī	us kē	ṛ is	ṛ ḡṇā	Doē
<i>Bachttar Sahī</i>	<i>calling</i>	<i>is</i>	<i>He</i>	<i>he; of</i>	<i>near</i>	<i>came</i>	<i>Both</i>
chāh kē	sṛl unū	chalē ḡṛ	Diban	mīhu	ḡṇā	kē	sṛhar
<i>mounted hat; ig</i>	<i>hunting for</i>	<i>went forth</i>	<i>Forest in</i>	<i>gone having</i>	<i>hunted</i>	<i>animal</i>	
marā	Bachttṛ S ihī mē	sahā	pakarī	W ahī	hṛhal		
<i>was killed</i>	<i>Bachttar Sahī by</i>	<i>a hunted animal</i>	<i>was caught</i>	<i>He</i>	<i>slaughtering</i>		
kṛṛn	hḡṛ	Bachttṛ S ihī	kī	ūḡh	baddh ḡṛ	Chhorṇc	ṛṇc
<i>to do</i>	<i>began</i>	<i>Bachttar Sahī of</i>	<i>finger;</i>	<i>cut was</i>	<i>The boy by</i>	<i>his own</i>	<i>turban</i>
bichchō	kṛṛṛ	phṛ kē	ūḡh	bannh dū,	ṛṛ	kahan	lṛṇā
<i>in from</i>	<i>cloth</i>	<i>leaving to; n</i>	<i>the finger;</i>	<i>binding was given</i>	<i>and to say</i>	<i>he began</i>	
‘mērā	kakḡṇā	kāt ḡṛ	Doē	saharnū	chalē	ḡṛ	Palhā
<i>‘my</i>	<i>heart</i>	<i>was cut</i>	<i>Both</i>	<i>the city to</i>	<i>came</i>	<i>At first</i>	<i>the boy of</i>
ghora	bhṛṛ l ā	dcl h kē	unnū	kṛhṛā	kar	kē	
<i>horse</i>	<i>caused to ; un</i>	<i>having</i>	<i>seen having</i>	<i>him to</i>	<i>standing still</i>	<i>made having</i>	
Bachttṛ S ihī mē	ghorṛ	dṛbālṛ,	au	ghar māhu	ṛn	barā	
<i>Bachttar Sahī by</i>	<i>the horse</i>	<i>was made to ; un,</i>	<i>and</i>	<i>the house-in</i>	<i>entered</i>		
W ṛhī	udik kē	sṛāi māhu	chala ḡṛ	Sṛñḡhno	ṇad	ghṛ	
<i>He</i>	<i>wasted having</i>	<i>the inn in</i>	<i>having gone went</i>	<i>Evening at</i>	<i>when</i>	<i>the house</i>	
ṛ,	Bachttṛ	Kṛu	kahan	lṛḡṛ,	‘kitthe	pawā?’	Unnē
<i>he came,</i>	<i>Bachttar</i>	<i>Kau</i>	<i>to say</i>	<i>began</i>	<i>‘where</i>	<i>should I-be?’</i>	<i>He; by</i>

laha	pādā	Bachttar	Kavine	laha	ai	dusman	
it was said	at the foot of	Bachattan	Kam by	it was said	O	enemy	
jad meri	ūgh	baddhi thi	tera	lalji	baddha thi	ab tū	kāhta hāī
when my	finger	cut was	thy	least	cut was	now	thou saying art
manū	pādā	pa	laho	Usi	nahat	unno	patti
me to	at foot of	lynj	remain	At that very	to	him	by bandage
akkhā	khola	Salal ko	del hta	to	au	laha	hi
eyes of	was opened	The form to	on seen even	I kept	and	said	that
itne din	manū	bhramine	dhoke māhi	ra kha			
so many days	me to	the in girl's	deception in	it was	kept		

### FREE TRANSLATION OF THE FOREGOING

Once upon a time there was a king whose son would not marry. So he told his ministers to make the prince marry. They hung pictures of various young women on the wall of a place by which the prince used to pass and he agreed to marry the original of one of the pictures namely a Jat girl named Bachttar Kam. So they all set out for the marriage. Now he was entangled with a low wench of the town inn and she accompanied him on his journey to his wedding. She advised him to let her first go and see Bachttar Kam and then she would come back and describe her to him. He sent her and when she returned she said she's horribly ugly. I'd advise you to bandage your eyes when you are walking round the wedding altar with her. So the prince pretended that his eyes were sore and kept them tight bandaged during the wedding ceremony. After the marriage rites had been duly performed they returned home and at nightfall his bride was brought to him. The boy had his eyes tight bandaged and told her to lie down at the foot of the bed and stay there. This thing went on for three days and then she said to herself that she must get his eyes unbandaged somehow or other. As for the prince he used to go to the inn each day to visit his moll. So Bachttar Kam disguised herself as a Gujari tyre seller and went to the inn. As soon as the prince saw her face he fell desperately in love with her and asked her if she was willing to live with anyone as his kept woman. Yes said she. So the prince asked her where she lived. At the Foot of the Bed Hotel said she and went away. So the prince wandered about the town asking for the Foot of the Bed Hotel but no one could tell him where it was and he returned home weeping and beating his breast. At night he tied up his eyes as usual and Bachttar Kam came and lay at the foot of the bed. At dawn she said to herself: Well he is a fool not to understand. Then she dressed herself like a man and mounted a horse and rode off to the inn. She asked if the king's son was there. The orlilies told her he was. Then tell him said she that Bachttar Shah wants to see him. So the prince came out and they both rode off on their horses to hunt. In the forest Bachttar Shah captured a deer and got down to kill it in the orthodox manner. As she did so she cut her finger and the prince tore a piece of cloth off his turban and tied up the wound. As he did so he said: it is not your finger but my heart that is really cut. Then they returned to the city. When the prince began to go on ahead she made him stop. Then she galloped her own horse and got home.

safely without being observed. He waited for his comrade to return, but as she did not he went to the town inn to console himself there. When he came home in the evening Bichittar Kaur asked him where she was to lie. 'At the foot of the bed' said he. Then she cried out 'O mine enemy, when my finger was cut your heart was cut, and now you tell me to lie at the foot of the bed.' Then the prince tore the bandage from off his eyes and when he saw her beauty he wept and cried, 'Ah, for so many days hath that inn wench deceived me.'

---

## MĀLWĀI

The Malwa is the name of the old settled dry country of the Sikh Jatts to the east of the river Sutlej. It includes the whole of the British district of Ferozepore and the greater part of Ludhiana. It also includes the states of Faridkot and Maler Kotla and parts of the states of Patiala Nabha and Jind. Moreover we must further include the Chival *Trisil* of the state of Kalsia which lies in the Ferozepore district. In Ludhiana to the north of the Malwa the rich country on the south side of the Sutlej in which sugar cane grows is known as the Powadh. The Powadh as we have already seen extends further to the south east and occupies part of Umballa and the east of the Phulkian states. We may say that the western boundary of the Malwa is the Sutlej. Its northern is the Powadh country of Ludhiana and (in Ferozepore) again the Sutlej. Its eastern boundary may be roughly taken as the 76th degree of East Longitude east of which Powa lhi Pafjahi is spoken.

South of the Malwa in the south of the district of Ferozepore and in the *Susa Trisil* of Hissar lies the Rohi or Jangal. This is the great dry tract between the valleys of the Ghaggar and of the Sutlej which was to the Sikhs until lately what the prairie or brack woods or bush was to the early colonists in America and Australia.<sup>1</sup> Cultivation is extending into the Jangal from the Malwa and as tracts become settled they become considered as part of the Malwa so that the area of the Jangal is continually decreasing. South of the Jangal lies the Bagri speaking country of Bilana. A mixture of Bagri and Pafjahi which I call Bhattani is spoken in the extreme south of Ferozepore and moreover in that district extends north along the left bank of the Sutlej under the name of Rathani.

The language of the Malwa and Jangal tracts is practically the same. It is called Malwai or the language of the Malwa Jangal or the language of the Jangal and Jatki because most of its speakers are Jatts. The use of the latter name should be avoided so as to prevent confusion with the altogether different Jatki which is a form of Lahnda.

The number of speakers of Malwai under its varying names is estimated to be as follows —

Locality	Number of speakers
Ferozepore	709 000
Ludhiana	640 000
Faridkot	110 000
Maler Kotla	75 295
Patiala	384 500
Nabha	207 771
Jind	44 021
Kalsia	9 467
<b>TOTAL</b>	<b>2 130 054</b>

These figures are somewhat too large as those for Ludhiana include the inhabitants of the Powadh tract which have not been separately estimated. The excess is not however of importance.



Malwai does not differ materially from the standard Pāñjābī of the grammars. In fact if we are to judge from the specimens the standard form of the language is used everywhere (except in that cerebral *n* and *l* disappear as we go south) and the irregular forms are not substituted but are employed at option.

The principal peculiarity of Malwai is that as we go south *r* dental *n* and *l* are substituted for *r* cerebral *n* and *l* respectively. Thus in Terozepore we have *gana* not *gan*; to go, *han* not *lan* now *nai* not *ul* with and *lol* not *lol* near. The letters *b* and *v* are freely interchangeable. Thus *belh* for *vil*, see, *bich* or *vich* in. The last word also illustrates another characteristic of Malwai that the final consonant of a word is not doubled. Thus *vich* not *vichch* in (but *vichlō* from in in which the *cl* is not final), *il* not *ill* one. Sometimes even medial consonants are not doubled as in *ghata* (not *ghatta*) *gut* (not *gutti*) *nacandi* (not *nachandi*) all from Terozepore. It is noteworthy that this non doubling with *r* short preceding vowel is typical of the Pākchā languages. When *r* falls between two vowels it is as elsewhere often written *y*. Thus *aya* for *ira*, came. This is however little more than a point of spelling. *W* between two vowels is often changed to *m*. Thus *lomāga* for *loiwāga*. I shall be. This also occurs in Pwadhi.

In pronouns *apā* is used to mean 'we'. This is borrowed from Rājsthānī but the meaning of the word is changed. In Rājsthānī and Gujarātī *apā* means only 'we' including the person addressed. Thus to give an oft quoted example if you say to your cool 'we shall dine at eight o'clock' you must not use *apā* or you will invite your cool to dine with you.

In Malwai there does not seem to be any such restriction of meaning. Thus Mr Newton gives as an example of its use *Uci laci des te apā ac hā* 'we have come from the Malwa region'.

For the second person plural note the form *thou* in the Nabhi specimen.

In Terozepore *aicda* is regularly employed to mean 'own' instead of the standard *apna*. *Apni* with the first *a* short and *r* dental *n* is also commonly met with over the whole tract.

In the other pronouns *t* is often substituted for *s*. Thus (Mr Newton's examples) *ut* (for *us*) *vele*, at that time, *it* (for *is*) *lai ke*, for this person *lite* (for *like*) *wal* in some direction *lit* (for *lis*) *lamm*, of what use.

*Kuel* or *lusi* is 'anybody'. Indeed *cll* seems to be often pronounced as *ś* or *sh* in other words.

In verbs the second person singular often loses its *r* and takes the Western Hindi form. Thus *lai* for *lar* thou art.

*Klaron* to stand up is contracted from *llasa hona*. So also in Lāhnda.

Other borrowings from Western Hindi are—

(1) The occasional employment of the agent case for the subject of an *intransitive* verb in the past tense. Thus (Terozepore) *cl hote putne gūa* literally by the younger son it was gone *ie* the younger son went.

(2) The occasional employment of *li* for the genitive. Thus *satā dīnā li* (for *dīnādi*) *muhlat* a delay of seven days, *gal la anta* the explanation of the thing.

As specimens of Malwai I give—

(1) A version of a portion of the Parable of the Prodigal Son from Ludhiana.

- (2) A conversation between two villagers from Ludhiana
- (3) Another version of the Parable from *Tahsil* Muktsar in Ferozepore
- (4) A folktale from *Tahsil* Fazilka, Ferozepore
- (5) A folktale from District Phul in the Nabha state
- (6) A short passage from Thana Gobindgadh in Patiala

The first five are in the Guumukhi character, and the sixth in the Persian character. As the Ludhiana specimens possess some local peculiarities, I give them first, with a brief account of the points which specially apply to this locality.

In Ludhiana, the village people are fond of adding *u* to words ending in a consonant. Thus, *chu*, a space of time, *malu*, property, *dhan*, wealth, *kahku*, how much? *paru*, but, *kuchh* or *kuchhu*, anything, *biaj* or *biaju*, interest, *dudhu*, milk. This also occurs in the Biaj Bhakha dialect of Western Hindi.

In spelling *y* is sometimes substituted for *ɛ* between two vowels, thus, *hoya*, for *hoia*, became

In the declension of nouns, *vichh* in, becomes *chu*, added directly to the noun as a termination. Thus, *mulakh*, in a country, *luchhpanechu*, in debauchery, *khethchu*, in fields. Similarly, *vichh*, from in, becomes *chh*. Thus, *malhchh*, from among them.

The first two personal pronouns often take the forms *hamu* and *tumu* in the oblique plural. Thus, *haman*, to us, *tuman* to you. These are still more common in the neighbouring Powadhi, where Panjabi merges into Hindostani. There is a curious inversion of the aspirate in *thuada*, for *tuhuada*, you, and *odh* for *ohuda*, his. Compare *thon*, to you, in the Nabha specimen. The genitive of the reflexive pronoun is *apna*, not *apni*. This also is an Eastern form.

The verb *denu*, to give, makes the first person plural of its future *demâge*, we shall give. This is another Eastern peculiarity.

As specimens of the village dialect of Ludhiana I give a portion of a version of the Parable of the Prodigal Son, and a conversation between two villagers

[ No. 14 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAŦJABI

MALWAI DIALECT

(DISTRICT LUDHIANA)

## SPECIMEN I.

ਕਿਸੇ ਆਦਮੀਦੇ ਦੋ ਪੁੱਤ ਸੀ। ਉਨ੍ਹਾਰੋਂ ਛੋਟੇ ਪੁੱਤਨੇ ਬਾਪਨੂੰ ਆਖਿਆ ਪੇਓ ਮਾਲਦਾ ਜੇਹੜਾ ਹਿੱਸਾ ਮੈਨੂੰ ਆਉਦਾ ਹੈ ਵੰਡ ਦੇ। ਉਹਨੇ ਅਪਣੇ ਜੀਉਦਿਯਾ ਓਧਾ ਹਿੱਸਾ ਵੰਡ ਦਿੱਤਾ। ਬੇਜ਼ਾਈ ਚਿਰੁ ਹੋਯਾ ਸੀ ਛੋਟਾ ਸਭ ਕੁਛ ਕੱਠਾ ਕਰਕੇ ਇੱਕ ਦੂਜੇ ਦੇਸਨੂੰ ਚਲਿਯਾ ਗਿਆ। ਓਥੇ ਜਾਕੇ ਸਾਰਾ ਮਾਲ ਧਨ ਲੁਚਪਟੇਚਿ ਉਡਾ ਦਿੱਤਾ। ਜਦ ਸਾਰਾ ਮੁੱਕ ਚੁੱਕਿਆ ਉਸ ਮੁਲਕਚਿ ਕਾਲ੍ ਪੈ ਗਿਆ। ਤਾ ਉਸ ਦੇਸਦੇ ਇੱਕ ਸਹਿਰੀ ਠਾਲ੍ ਜਾ ਰਲਿਆ। ਓਹਨੇ ਉਸਨੂੰ ਅਪਣਿਆ ਖੇਤਾਚਿ ਸੁਰ ਚਾਰਣ ਘੱਲ ਦਿੱਤਾ। ਓਧਾ ਜੀ ਕੀਤਾ ਜੇਝੇ ਛਿਲਕੇ ਸੁਰ ਖਾਉ ਦੇ ਹਨ ਮੈ ਭੀ ਓਹ ਖਾਕੇ ਵਿੱਡ ਭਰ ਲਾ ਪਰ ਓਹਨੂੰ ਖਾਨਨੂੰ ਕਿਸੇਨੇ ਛਿਲਕੇ ਭੀ ਨਾ ਦਿੱਤੇ ॥

[ No 14 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

MALWA DIALECT

(DISTRICT LUDHIANA )

## SPECIMEN I

## TRANSLITERATION AND TRANSLATION.

Kise	admide	do	putt	si	Unhāchō	chhote	puttne
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Then from in</i>	<i>the younger</i>	<i>son by</i>
bapnū	ākha	peo	malda	jehra	hissa	mainū	
<i>the father to</i>	<i>it was said</i>	<i>father</i>	<i>property of</i>	<i>whatsoever</i>	<i>share</i>	<i>me to</i>	
aunda hai	wand	de	l hne	apne	judhyā	odha	
<i>arriving is</i>	<i>having divided</i>	<i>give</i>	<i>him by</i>	<i>in his own</i>	<i>life time</i>	<i>his</i>	
hissa	wand	ditta	Thorā	chiru	hoya si	chhota	
<i>share</i>	<i>having divided</i>	<i>was given</i>	<i>A slot</i>	<i>there</i>	<i>been was</i>	<i>the younger</i>	
sabh kuchh	kattha	kar ke	ikk	duje	desnū	chahya gia	
<i>all anything</i>	<i>together</i>	<i>made having</i>	<i>one</i>	<i>other</i>	<i>country to</i>	<i>went away</i>	
Ōthe	ja ke	sāa	malu dhanu	luohchpaneohi	uda ditta		
<i>They</i>	<i>gone having</i>	<i>all</i>	<i>property wealth</i>	<i>debauchery in</i>	<i>was caused to fly away</i>		
Jad	sāa	mukk chukkia	us	mulkohi	kal	pai gia	Tā
<i>When</i>	<i>all</i>	<i>was finished</i>	<i>that</i>	<i>country in</i>	<i>famine</i>	<i>fell</i>	<i>Then</i>
us	desde	ikk	sahrā	nal	ja	rahn	Ōhne
<i>that</i>	<i>country of</i>	<i>one</i>	<i>citizen</i>	<i>with</i>	<i>having gone</i>	<i>(he) joined</i>	<i>him by</i>
usnū	apnā	khetāchi	sur	charan	ghall ditta	Ōdha	ji
<i>him for</i>	<i>his own</i>	<i>fields-in</i>	<i>pigs</i>	<i>to feed</i>	<i>it was sent</i>	<i>His</i>	<i>mind</i>
kita	jerhe	chhulke	sur	khaunde han	maī	bhī	oh
<i>was-made,</i>	<i>whatsoever</i>	<i>husks</i>	<i>the pigs</i>	<i>eating are</i>	<i>I</i>	<i>too</i>	<i>those</i>
kha ke	dhidd	bhar iā	pai	ohnū	khanū	kisene	chhulke
<i>eaten having</i>	<i>belly</i>	<i>may fill</i>	<i>but</i>	<i>him to</i>	<i>eating for</i>	<i>anyone by</i>	<i>the husks</i>
bhī	nā	ditte					
<i>even</i>	<i>were not</i>	<i>given</i>					

## SPECIMEN II.

ਬੂਟਾ ਸਿੰਘ—ਕਿਓਂ ਭਾਈ ਫਸਲ ਕਹੀਕੁ ਹੋਈ ਹੈ ॥

ਨਥਾ ਸਿੰਘ—ਭਾਈ ਕਾਹਦੀ ਫਸਲ ਹੈ ਮੰਦਵਾਜ਼ੇਨੇ ਮਾਰ ਲਏ । ਹਾੜੀਦੀ ਬਿਜਾਈ  
ਤਾਂ ਚੰਗੀ ਹੋ ਗਈ ਸੀ । ਪਰੁ ਪਿੱਛੋਂ ਬਰਖਾ ਨਾ ਹੋਈ । ਕਣਕ ਹੁਲਿ  
ਗਈ । ਛੋਲਿਆਂਨੂੰ ਬੁੱਲਾ ਮਾਰ ਗਿਆ । ਸਰੋਂਨੂੰ ਈਛੀ ਖਾ ਗਏ ॥

ਬੂਟਾ ਸਿੰਘ—ਬੁਆਡੇ ਕੱਸੀ ਨਹੀਂ ਲਗਦੀ ॥

ਨਥਾ ਸਿੰਘ—ਮੇਰੇ ਘੁਮਾਕਨੂੰ ਕੱਸੀ ਲਗਦੀ ਸੀ । ਬੋਲ੍ਹੇ ਸਿਰ ਗੁਦਾਵਰਨੇ ਪਾਣੀ  
ਨਾ ਦਿੱਤਾ । ਓਹ ਬੀ ਪਾਣੀ ਬਿਨਾਂ ਹੋਲ੍ਹੀ ਹੋਈ ॥

ਬੂਟਾ ਸਿੰਘ—ਹੁਣ ਕੀ ਹਾਲ ਹੋਊ ॥

ਨਥਾ ਸਿੰਘ—ਕੁਛੁ ਸਰਕਾਰਦਾ ਕਰਾਇਆ ਦੇਮਾਂਗੇ ਕੁਛੁ ਟੱਬਰ ਪਾਲਾਂਗੇ ॥

ਬੂਟਾ ਸਿੰਘ—ਕੁਛੁ ਕਿਸੀ ਮਹਾਜਨਦਾ ਦੇਣਾ ਤਾਂ ਨਹੀਂ ॥

ਨਥਾ ਸਿੰਘ—ਮੂੰ ਦੇ ਬਿਆਹਨੂੰ ਦਸ ਕੋਡਾਂ ਲਈਆਂ ਸੀ । ਉੱਤੋਂ ਬਿਆਜੁ ਪੈ ਗਿਆ  
ਕੁਛੁ ਫਸਲ ਨਾ ਲੱਗੀ । ਸਾਹਦੀ ਪੰਡ ਭਾਰੀ ਹੋ ਗਈ । ਹੁਣ ਕੁਛੁ  
ਦੇਣਨੂੰ ਨਹੀਂ । ਬਿਆਜ ਨਾਲ੍ਹ ਲੁਆ ਦੇਮਾਂਗੇ ॥

ਬੂਟਾ ਸਿੰਘ—ਖੁੱਲਾ ਦੇਣਾ ਹੈ ਕਿ ਛੁਏਂ ਗੈਹਣੇ ਹੈ ॥

ਨਥਾ ਸਿੰਘ—ਚਾਰਕ ਘੁਮਾਂ ਗੈਹਣੇ ਹੈ । ਖੁੱਲਾ ਬਿਆਜੁ ਬੀ ਹੈ, ਪਰੁ ਹੁਣ ਮੰਦਵਾਜ਼ੇ  
ਕਰਕੇ ਕੋਈ ਖੁੱਲਾ ਨਹੀਂ ਦਿੰਦਾ ॥

ਬੂਟਾ ਸਿੰਘ—ਮੈਂ ਮੈਹ ਖਰੀਦਣੀ ਹੈ । ਬੁਆਡੇ ਪਿੰਡ ਕਿਸੇ ਕੋਲ੍ਹੇ ਹੈ ॥

ਨਥਾ ਸਿੰਘ—ਸੂਣ ਵਾਲੀ ਮੈਹ ਇੱਕ ਜੱਟ ਕੋਲ੍ਹੇ ਹੈ, ਪਰੁ ਰੁਪੈਈਆ ਬੋਹਤਾ ਮੰਗਦਾ  
ਹੈ ॥

ਬੂਟਾ ਸਿੰਘ—ਦੁਧੁ ਘਿਉ ਕਿੰਨਾਭੁ ਹੈ । ਸੂਏ ਕੋਥੇ ਹੈ ॥

ਠਥਾ ਸਿੰਘ—ਭੀਜੇ ਸੁਏ ਸੁਣਾ ਹੈ। ਦੋ ਸੇਰ ਮਖਣੀ ਹੈ ਬੀਹ ਬਾਈ ਸੇਰ ਦੁਦੁ ਹੈ।  
ਸੱਤਰ ਰੁਪੈਬੀਏ ਓਹਨੂੰ ਦੇ ਰਹੇ, ਪਰ ਓਹੁ ਅੱਸੀ ਮੰਗਦਾ ਹੈ॥

ਭੂਟਾ ਸਿੰਘ—ਐਂਨਾ ਮੁੱਲੁ ਨਹੀਂ ਲਾਉਂਦੇ। ਕੋਈ ਚਾਲੀ ਪੰਜਾਹ ਵਾਲੀਦੀ ਲੋੜ ਹੈ॥

ਠਥਾ ਸਿੰਘ—ਕਿਤੇ ਹੋਰ ਦੇਖ ਲਓ॥

---



biaju pai gṛ, kuchhu phasal naaggi  
*interest was added, at all the crop not flow shed*  
 Sahdī pṛnd bhāi ho gai Hun kuchh  
*Banker of burden heavy became Now anything*  
 dennū nahī Bīaj nai  
*paying for is not Interest with(-to)*  
 luṛ demāgi  
*we sl all give in addition*

Buta Singh — Khullī dena hai lī bhūē gainē hai?  
*Buta Singh — Open debt is oi land hypothecated is?*

Natha Singh — Chai k ghumaḍ gainē hai, khullā bīaju  
*Natha Singh — Some four ghumaḍ hypothecated is, open interest bearing*  
 bī hu pūu hun mandw re hai ke koī  
*too is but now dī ought owing to anyone*  
 khullā nahī dīndī  
*open not giving*

Buta Singh — Mī mūh l haridnī hai thūrdī pūl  
*Buta Singh — By me she buffalo to be purchased is in your village*  
 kīc kole hai?  
*anyone near is?*

Natha Singh — Sun wālī mūh ikh Jatt kol hu parū rūpanī  
*Natha Singh — In calf she buffalo one Jatt near is, but 1 rupees*  
 bauhtī māngdī hu  
*many demanding is*

Buta Singh — Dudhu ghū l innā ku huṛ Sūc kauthē  
*Buta Singh — Milk ghee l ow much is? Calvings how many*  
 hu?  
*is?*

Natha Singh — Tijc sūc sunā hai Do cū mākhū hai  
*Natha Singh — In flūd calving calved she is Two see butter is,*  
 bhī bhī sūc dudhu hai Sattar rūpanē  
*twenty twenty two see mill is Seventy rupees*  
 ohnū dc rahē, parū ohū assī māngdā hai  
*him to giving was, but he eighty demanding is*

Buta Singh — Anni mullū nahī laḍīc Kōi ohāḍī  
*Buta Singh — So much price not I will spend Some forty*  
 pañjāh vāḍī lor hai  
*fifty worth of need is*

Natha Singh — Kitc hōi dchh lao  
*Natha Singh — Some where else look out*



## FREE TRANSLATION OF THE FOREGOING.

*Conversation between Buta Singh and Natha Singh*

*Buta Singh* —O brother how much was the outturn of last harvest ?

*Natha Singh* —O brother owing to the drought it was not much. The outturn of the spring crop promised better but it was damaged owing to want of rain. The grain was completely destroyed by a cold wind and the ripe seed was eaten by caterpillars.

*Buta Singh* —Is your village irrigated by a canal ?

*Natha Singh* —Only one *ghumaol*<sup>1</sup> of my land was irrigated by a canal but the Field Kanungo refused to give water when the water was badly wanted, and therefore the outturn of that land was poor.

*Buta Singh* —Now what will happen ?

*Natha Singh* —I will have to pay the revenue and also to support my family.

*Buta Singh* —Have you taken loan from any banker ?

*Natha Singh* —I took 10 rupees on the marriage of my son and have to pay now the interest on it. The harvest is poor. The loan I took from a banker is a heavy burden on me and now I have nothing to pay the debt. Later on I will pay the principal with interest.

*Buta Singh* —Did you take the loan as a debt or did you hypothecate the land as a security for it ?

*Natha Singh* —Four *ghumro* of land were hypothecated, the extra sum I took on loan I will now have to pay the interest on it but as the outturn is small I cannot pay the principal at present.

*Buta Singh* —I want to buy a buffalo. Has any man of your village got one for sale ?

*Natha Singh* —A Jatt has a buffalo in calf but the price he demands is too much.

*Buta Singh* —How much milk and ghee does the buffalo give ? and how many times has it calved ?

*Natha Singh* —It has calved thrice already. It gives 22 seers and 2 seers of milk and butter respectively. Seventy rupees were offered to that Jatt for the buffalo but he demands 80 rupees.

*Buta Singh* —Such a large sum I cannot spare for buying a buffalo. I want to buy a buffalo worth 40 or 50 rupees.

*Natha Singh* —Search for a buffalo somewhere else.

<sup>1</sup> A *ghumaol* is a local land measure. Three double paces squared equal one *mandla*. Fifty-six *mandlas* equal one *ghumro*.

The Malwai spoken outside Ludhiana has fewer peculiarities as will be seen from the following specimens —

[ No 16 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

PANJABI

MALWAI DIALECT

(DISTRICT LEROZEI ORE TAHSIL MUKTSAR)

ਇਕ ਆਦਮੀਦੇ ਦੋ ਪੁਤ੍ਰ ਸੀਗੇ। ਉਨ੍ਹਾ ਵਿਚੋਂ ਛੋਟੇ ਪੁਤ੍ਰਨੇ ਪਿਓਨੂੰ ਆਖਿਆ ਜੋ ਬਾਪੂ ਜੇਹੜਾ ਜਿੱਸਾ ਮਾਲਦਾ ਮੈਨੂੰ ਆਵਦਾ ਹੈ, ਓਹ ਮੈਨੂੰ ਦੇ ਦੇ। ਤਾ ਓਹਨੇ ਮਾਲ ਉਨ੍ਹਾਨੂੰ ਵੰਡ ਦਿੱਤਾ। ਬੋੜੇ ਦਿਨਾ ਪਿਛੋਂ ਛੋਟੇ ਪੁਤ੍ਰਨੇ ਸਬ ਕੁਛ ਕੱਠਾ ਕਰਕੇ ਇਕ ਦੂਰ ਵਲਾਯਤਨੂੰ ਉੱਠ ਗਿਆ। ਤੇ ਓਥੇ ਆਵਦਾ ਮਾਲ ਭੇੜੇ ਲਛਨਾ ਵਿਚ ਗਵਾਯਾ। ਜਦਾ ਸਬ ਕੁਛ ਲਗ ਗਿਆ ਤਾ ਓਥੋਂਦੇ ਇਕ ਸਰਦਾਰ ਕੋਲ ਗਿਆ। ਓਸਨੇ ਓਹਨੂੰ ਆਵਦੀ ਪੈਲੀ ਵਿਚ ਸੂਰ ਚਰਾਵਨ ਘਲਿਆ। ਤੇ ਓਹ ਤਰਸਦਾ ਸੀ ਜੋ ਉਨ੍ਹਾ ਛਿੱਲਾ-ਠਾਲ ਜੋ ਸੂਰ ਖਾਦੇ ਸਨ ਆਵਦਾ ਵਿਛ ਭਰੇ। ਓਹਨੂੰ ਕੋਈ ਖਾਨਨੂੰ ਨਹੀਂ ਦੇ ਦਾ ਸੀ। ਤਦ ਓਹਨੂੰ ਸੁਰਤ ਆਈ ਤੇ ਆਖਨ ਲੱਗਾ। ਜੋ ਮੇਰੇ ਪਿਓਂਦੇ ਸੀਰੀਆਨੂੰ ਵੀ ਰੋਟੀਦੀ ਪਰਵਾਹ ਨਹੀਂ, ਤੇ ਮੈਂ ਛੁੱਖਾ ਮਰਦਾ ਹਾਂ। ਮੈਂ ਉੱਠਕੇ ਆਵਦੇ ਪਿਓ ਕੋਲ ਜਾਵਾਗਾ ਤੇ ਓਹਨੂੰ ਆਖਾਗਾ ਜੋ ਪਿਓ ਮੈਂ ਤੇਰਾ ਤੇ ਰਬਦਾ ਗੁਨਾਹੀ ਹਾਂ। ਮੈਨੂੰ ਹੁਨ ਸਜਦਾ ਨਹਾਂ ਜੋ ਤੇਰਾ ਪੁਤ੍ਰ ਸਦਾਵਾ। ਮੈਨੂੰ ਆਵਦੇ ਸੀਰੀਆ ਵਿਚ ਰਖ ਲੈ। ਵੇਰ ਓਹ ਟੁਰਕੇ ਆਵਦੇ ਪਿਓ ਕੋਲ ਜਾ ਨਿਕਲਨਾ। ਤੇ ਓਹ ਅਜੇ ਦੂਰ ਹੀ ਸੀ ਜੋ ਓਹਦੇ ਪਿਓਨੂੰ ਓਸ ਤੇ ਤਰਸ ਆਯਾ, ਤੇ ਭਜਕੇ ਓਹਨੂੰ ਗਲ ਲਾ ਲਿਆ ਤੇ ਓਹਨੂੰ ਚੁੰਮਯਾ। ਪੁਤ੍ਰਨੇ ਪਿਓਨੂੰ ਆਖਿਆ ਜੋ ਬਾਪੂ ਮੈਂ ਰਬਦਾ ਤੇ ਤੇਰਾ ਗੁਨਾਹੀ ਹਾਂ। ਮੈਨੂੰ ਹੁਨ ਲੈਕੀ ਨਹੀਂ ਜੋ ਹੁਨ ਤੇਰਾ ਪੁਤ੍ਰ ਸਦਾਵਾ। ਓਹਦੇ ਪਿਓਂਦੇ ਆਵਦਿਆ ਸੀਰੀਆਨੂੰ ਆਖਿਆ ਭਈ ਚੰਗੇ ਤੇ ਚੰਗੇ ਲੀੜੇ ਕਢ ਲਿਆਓ ਤੇ ਬੇਹਨੂੰ ਪਨ੍ਹਾਓ ਤੇ ਹੱਥ ਵਿਚ ਮੁੰਦਰੀ ਤੇ ਪੈਰਾ ਵਿਚ ਜੁਤੀ ਪਵਾਓ। ਅਸੀਂ ਖਾਈਏ ਤੇ ਮੌਜਾ ਕਰੀਏ ਜੋ ਏਹ ਮੇਰਾ ਪੁਤ੍ਰ ਮਰ ਗਿਆ ਸੀ ਤੇ ਹੁਨ ਜੀਆ ਹੈ ਗਵਾਹ ਗਿਆ ਸੀ ਤੇ ਹੁਨ ਲਛਨਾ ਹੇ। ਵੇਰ ਓਹ ਖੁਸੀ ਮਨਾਵਨ ਲੱਗੇ ॥

ਤੇ ਓਹਦਾ ਵੱਡਾ ਪੁਤ੍ਰ ਖੇਤ ਸੀ। ਜੋ ਘਰਦੇ ਨੇੜੇ ਆਯਾ ਤਾ ਗਾਵਨ ਤੇ ਨਚਨ-ਦੀ ਅਵਾਜ਼ ਸੁਣੀ। ਤੇ ਇਕ ਸੀਰੀਨੂੰ ਬੁਲਾਕੇ ਪੁਛਿਆ ਜੋ ਏਹ ਕੀ ਹੈ। ਓਸਨੇ ਓਹਨੂੰ ਆਖਿਆ ਜੋ ਤੇਰਾ ਭਰਾ ਆਯਾ ਹੈ, ਤੇ ਤੇਰੇ ਪਿਓਂਦੇ ਰੋਟੀ ਕੀਤੀ ਹੈ ਜੋ ਛਲਾ ਚੰਗਾ ਘਰ ਆਯਾ ਹੈ। ਓਹਦੇ ਜੀ ਵਿਚ ਗੁੱਸਾ ਆਯਾ ਜੋ ਘਰ ਨ ਵਜ਼ਾ। ਵੇਰ ਓਹਦੇ ਪਿਓਂਦੇ ਆਕੇ

ਮਠਾਯਾ। ਓਸਨੇ ਆਵਦੇ ਪਿਓਨੂੰ ਆਖਿਆ ਜੋ ਦੇਖ ਐਨੇ ਵਰਹੇ ਮੈਂ ਤੇਰੀ ਟਹਲ ਕੀਤੀ ਤੇ ਕਦੇ ਤੇਰਾ ਮੋੜ ਨਾ ਕੀਤਾ ਪਰ ਤੂੰ ਕਦੀ ਇਕ ਬਕਰੀਦਾ ਪਠੋਰਾ ਵੀ ਮੈਂਨੂੰ ਨਾ ਦਿੱਤਾ ਜੋ ਕਦੀ ਆਵਦੇ ਬੋਲੀਆਂ ਵਿੱਚ ਬਹਕੇ ਖੁਸੀ ਮਨਾਵਾਂ। ਜਦ ਤੇਰਾ ਏਹ ਪੁਤ੍ਰ ਆਯਾ ਜਿਨਹੇ ਤੇਰਾ ਮਾਲ ਕੰਜਰਾਂ ਵਿਚ ਉਜ਼ਾਯਾ ਸੀ ਤਾਂ ਤੂੰ ਵੱਡੀ ਹੋਟੀ ਕੀਤੀ। ਤਦ ਓਸਦੇ ਪਿਓਨੇ ਓਹਨੂੰ ਆਖਿਆ ਜੋ ਪੁਤ੍ਰ ਤੂੰ ਤਾਂ ਸਦਾ ਮੇਰੇ ਕੋਲ ਹੈਂ। ਜੋ ਕੁਸ਼ ਮੇਰਾ ਹੈ ਸੋ ਤੇਰਾ ਹੈ। ਫੇਰ ਖੁਸੀ ਮਨਾਵਨਾ ਤੇ ਖੁਸੀ ਹੋਵਨਾਂ ਚੰਗੀ ਗਲ ਸੀ ਜੋ ਏਹ ਤੇਰਾ ਭਾਈ ਮਰ ਗਿਆ ਸੀ ਤੇ ਮੁੜਕੇ ਜੰਮਿਆ ਹੈ ਤੇ ਗੁਵਾਚ ਗਿਆ ਸੀ ਤੇ ਹੁਨ ਹੱਥ ਆਯਾ ਹੈ॥

---

## PANJABI

MALWAI DIALECT

(DISTRICT FERROZPORE TAHSIL MUKTSAR)

## TRANSLITERATION AND TRANSLATION

Ik admide do putr sige Unhā vichō chhote putrne  
 One man of two sons were Them from among the younger son by  
 pionū akha jo 'bapu jehra hisa malda mainū  
 the father to it was said that, 'father what share property of me to  
 āwda hai oh mainū de de Tā ohne mal unhānū wand ditā  
 coming is that me to give Then him by property them to was divided  
 Thor dīnā picchhō chhotē putne sab kuchh kattha  
 A few days afterwards the younger son by all anything together having  
 kar ke ik dur valayatnū utth gā to othe  
 made having one distant country to having arisen it was gone and there  
 āwda mal bhāire lachhnā vich gawāya Jādā sab kuchh  
 his own property ill conduct in was squandered When all anything  
 lag gā, tā othōde ik sardar kol gā Osne  
 was spent, then that country of one wealthy man near he went Him by  
 ohnū āwdī pah vich sui charawan ghaha Tē oh tarsda sī  
 him as for his own field in some to tend it was sent And he desiring was  
 jo unhā chullī nal jo sur khānde san āwda dhud bhare  
 that those husks with which the swine eating were his own belly to me / fill  
 Ohnū kol khannū nahī dēnda sī Tad ohnū surt aī te  
 Him to no one eating for not giving was All en him to senses came and  
 akhan lagga jo mācē pōde sirīnū vī rotidī parvāh  
 to say he began that my father of servants to also bread of concern  
 nahī te māī bhukhha marda hī Māī utth kē vāde pio  
 (is) not and I hungry dying am I arisen having my own father  
 kol jāwāga tē ohnū akhīga jo pio māī tērā tē Rabbā  
 near will go and him to I will say that father I of thee and God of  
 gunāhī hī Māinū hun sajda nahī jo tērā put sadāwū  
 sinner am Me to now being proper (it is) not that thy son I may be called  
 Māinū vāde sirīā vich rāl hī Pher oh tur kō  
 Me to thine own labourers among I cep Then he started having  
 āwde pio kol jā nikalya Tē oh nē dur hī sī, jo ohde  
 his own father near went And he still far even was that him of

pionĩ os te tars ʔy te bhaj ke ohnũ gul la ha  
*the father to him on pity came and, un laving him to neck it was embraced*  
 te ohnũ chumyʔ Putrne pionũ akhna jo 'bapu  
*and him to it was lissed The son by the father to it was said That father*  
 maĩ Rʔbda te ter, gunahũ hã, mʔinũ hun lʔkũ nahĩ jo  
*I God of and of thee sinner am, me to now wot liness (is) not tl at*  
 hun ter, put sadʔwã Ohde pionc awdã sʔmãũ akhna  
*now tly son I may be called His father by his own ser vants to it was said*  
 ' bhʔ chʔngc tũ chʔngc hʔc lʔdh hao te ehnũ panhão, te  
*ho good than good dress bing forth and this one to pit on, and*  
 hatth vich mũdʔrũ tũ pʔrã vich juta pʔawo sʔĩ khãic te  
*hand in ring and feet in shoes put on, we may eat and*  
 mʔrũjã karie, jo ch mera putr mʔr gʔa sʔ, te hun ʔa  
*happiness may do, because this my son dead gone was and now alive*  
 hai, gavach gʔa sʔ te hun lʔbhya hai Pher oh khusʔ  
*is, lost gone was and now found is Then they happiness*  
 manʔwan lʔgge  
*to celebr ate began*

Te ohda wadda puti khet sʔ Jo gharde ncre aya  
*And his elder son (in)field was When louse of near he came*  
 tã gʔawʔ te nachʔndũ wʔaj sunũ Te ik sʔmũ  
*tl en singing and dancing of noise was leard Then one ser vant to*  
 bula kũ puchhna jo eh kũ hai? Osmc ohnũ akhna  
*called laving it was asked that 'this what is?' Him by him to it was said*  
 jo tera bhara aya hai Te tere pione wot liti hai jo  
*that tly botler come is And tly father by feast given is that*  
 bhala chʔngã ghʔr aya hai' Ohde ʔũ vich gʔusa aya jo  
*well sound (to)house he come is His mind in anger came tl at*  
 ghʔr na wʔã Pher ohde pione a ke manaya  
*'louse not I may enter Then his father by come laving it was entreated*  
 Osne awde pionũ akhna jo dekh, ʔmẽ warhe maĩ  
*Him by his own father to it was said tl at 'see so many in years by me*  
 teri tihal liti te hade tera moĩ na lita pʔi  
*thy ser vice was done and ever thy tansgression not was done, but*  
 tũ lʔdũ ik bʔkrada puthora vʔ mʔinũ na ditla jo lʔdũ  
*by thee ever one goat of kid even me to not was given tl at ever*  
 awde behã vich bah ke khusi mʔnawã Jad tera eh  
*my own friends among sat laving happiness I may celebr ate Now tly this*  
 puti aya ʔunhe tera mal kahʔjarã vich uraya sʔ, tã  
*son came by whom thy property has lots among squandered was tl en*

tũ vaddi roti kãta Tad osde piõne ohnũ akhã  
*by thee a great feast was given Then his father by him to it was said*  
 jo 'putr tũ tã sada mere kol haĩ Jo kush mcra  
*that 'son thou indeed always me near at What anything mine*  
 hai, so tera hai Pher khusi manaw'na te khusi how'na  
*is that thine is Again happiness to celebrate and happy to be*  
 changi gal si, jo eh tera bhã mri gã si te mur kã  
*good thing was, because this thy brother dead gone was and again*  
 jamma hai, te guwach gã si te hun hãth rã hai  
*born is, and lost gone was but now found come is*

[No 17]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

MALWA DIALECT

(DISTRICT TEROZEPUR TAHSIL LAZILKA)

ਕੋਈ ਰਾਜਾ ਸਕਾਰਨੂੰ ਦੁਰਿਆ ਜਾਦਾ ਸੀ। ਰਾਹ ਬਿਚ ਇਕ ਜਟ ਟਿੱਬੇ ਉੱਤੇ ਹਲ ਬਾਹੋਂਦਾ ਸੀ। ਤੇ ਉਹਦੀ ਉਮਰ ਸਤਰ ਅਸੀ ਬਰੋਦੀ ਸੀ। ਰਾਜਾ ਉਸਨੂੰ ਬੇਖਕੇ ਬੋਲਿਆ ਜਟ ਤੂੰ ਬੜਾ ਉੱਕਾ। ਜਟ ਬੋਲਿਆ ਕੇ ਰਾਜਾ ਮੈ ਨਹੀ ਉੱਕਾ। ਇਕ ਚਲਾਇਆ ਤੀਰ ਇਕ ਚਲਾਇਆ ਤੁੱਕਾ। ਰਾਜਾ ਸੁਨਕੇ ਆਪਨੇ ਰਾਹ ਲੱਗਾ ਤੇ ਜਦੋ ਆਪਨੇ ਘਰ ਪੁੰਚ ਪਿਆ ਤੇ ਦਰਵਾਰ ਲਾਇਆ ਆਪਨੇ ਵਜੀਰ ਕੋਲੋ ਇਸ ਬਾਤਦਾ ਅੰਤਰਾ ਪੁਛਿਆ। ਵਜੀਰ ਸੁਨਕੇ ਸੋਚਾ ਬਿਚ ਪੈ ਗਿਆ। ਜਦੋ ਕੋਈ ਜਵਾਬ ਉਹਦੀ ਸਮਝ ਬਿਚ ਨਾ ਆਇਆ ਤਾ ਸਤਾ ਦਿਨਾ ਕੀ ਮੁਹਿਲਤ ਮੰਗ ਲਈ, ਤੇ ਜਿਸ ਪਾਸੇ ਰਾਜਾ ਓਸ ਦਿਨ ਗਿਆ ਸੀ ਪੁਛ ਪੁਛਾ ਕੇ ਓਸੇ ਪਾਸੇ ਵਜੀਰ ਬੀ ਟੁਰ ਪਿਆ। ਚਲਦੇ ਚਲਦੇ ਰਾਹਿ ਬਿਚ ਓਹ ਜਟ ਓਸੇ ਤਰਾ ਹਲਵਾਹੀ ਕਰਦਾ ਮਿਲਿਆ। ਵਜੀਰ ਨੇ ਸੋਚ ਕੀਤੀ ਬਈ ਹੋਵੇ ਨਾ ਤਾ ਏਹੋ ਜਟ ਹੈ ਜੀਹਦੀ ਗਲ ਰਾਜੇਨੇ ਮੇਰੇ ਕੋਲੋ ਪੁਛੀ ਹੈ। ਤੇ ਵਜੀਰ ਓਥੇ ਖੜੋ ਗਿਆ। ਜਟ ਕੋਲੋ ਵਜੀਰਨੇ ਰਾਜੇਦੇ ਆਨਦਾ ਹਾਲ ਪੁਛਿਆ। ਜਟਨੇ ਆਖਿਆ ਰਾਜਾ ਜਰੂਰ ਆਇਆ ਥੀ। ਗਲ ਬੀ ਮੇਰੇ ਨਾਲ ਏਹੋ ਕੀਤੀ ਸੀ। ਵਜੀਰਨੇ ਜਟ ਕੋਲੋ ਏਸ ਗਲਕਾ ਅੰਤਰਾ ਪੁਛਿਆ। ਜਟ ਕਹਿਨ ਲੱਗਾ ਅੰਤਰਾ ਤਾ ਦੱਸੁੰਗਾ ਜੇ ਤੂੰ ਮੇਰੀ ਪਾਨੀ ਪੀਨਵਾਲੀ ਝਾਰੀ ਤੇ ਹੁੱਕਾ ਰੁਪੀਆ ਕਾ ਭਰ ਦੈ। ਵਜੀਰਨੇ ਹੁੱਕਾ ਤੇ ਝਾਰੀ ਰੁਪੀਆ ਨਾਲ ਭਰ ਦਿੰਤੀ। ਜਟਨੇ ਅੰਤਰਾ ਮਨ ਭਾਉਦਾ ਵਜੀਰਨੂੰ ਆਖ ਸੁਨਾਇਆ। ਵਜੀਰਨੇ ਜਾਕੇ ਰਾਜੇਨੂੰ ਸੁਨਾਇਆ ਤੇ ਅੰਤਰਾ ਠੀਕ ਠੀਕ ਰਾਜੇਦੇ ਮਨ ਲੱਗਾ। ਪਰ ਰਾਜੇਨੇ ਸੋਚ ਕੀਤੀ ਕੇ ਜਟ ਬਿਨਾ ਏਸਦਾ ਅੰਤਰਾ ਕਿਸੇਨੂੰ ਮਲੂਮ ਨਹੀ ਸੀ। ਵਜੀਰਨੇ ਓਸੇ ਕੋਲੋ ਪੁਛ ਕੇ ਦੱਸਿਆ ਹੈ। ਏਹ ਸੋਚ ਕੇ ਰਾਜਾ ਜਟ ਕੋਲੋ ਜਾਕੇ ਕਹਿਨ ਲੱਗਾ ਜਟ ਤੂੰ ਬੜਾ ਉੱਕਾ। ਜਟ ਬੋਲਿਆ ਰਾਜਾ ਮੈ ਨਹੀ ਉੱਕਾ। ਇਕ ਭਰਾਈ ਝਾਰੀ ਤੇ ਇਕ ਭਰਾਇਆ ਹੁੱਕਾ। ਰਾਜਾ ਸੁਨਕੇ ਰਾਜੀ ਹੁਆ। ਇਸ ਅਕਲਦਾ ਇਨਾਮ ਦੇ ਕੇ ਘਰਨੂੰ ਮੁੜ ਗਿਆ ॥

[No 17 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ

MALWAI DIALECT

(DISTRICT BEROZEPORE TAHSIL TAZILKA)

## TRANSLITERATION AND TRANSLATION.

Koi	raja	sakarnũ	tura	jāda sī	Rah	bich	ik	jat		
<i>A</i>	<i>Raja</i>	<i>hunting for</i>	<i>started</i>	<i>going was</i>	<i>The way in</i>	<i>a</i>	<i>Jatt</i>			
tabbe utte	hal	bahōda sī,	te	uhdī	umar	satai	ṛsī			
<i>a sandy hallock on</i>	<i>plough</i>	<i>ploughing was</i>	<i>and</i>	<i>I'm of</i>	<i>age</i>	<i>seventy</i>	<i>eighty</i>			
baredī	sī	Raja	usnũ	bekh ke	bolha	Jat	tũ	bara		
<i>years of was</i>	<i>The Raja</i>	<i>him</i>	<i>seen having</i>	<i>said</i>	<i>Jatt thou</i>	<i>very</i>				
ukka	Jrt	bolha	le	raja	maĩ	nahĩ	ukka	Ik		
<i>acted foolishly</i>	<i>The Jatt</i>	<i>said that</i>	<i>Raja</i>	<i>I</i>	<i>not</i>	<i>acted foolishly</i>	<i>One</i>			
chalaia	tar,	ik	chalaia	tukka	Raja	sun	ke			
<i>propelled a (sharp) arrow</i>	<i>one</i>	<i>propelled a blunt arrow</i>	<i>The Raja</i>	<i>heard having</i>						
apne	rah	lagga	te	ṛdõ	apne	ghai	pũhch	ṛia,	te	
<i>on his own road</i>	<i>continued</i>	<i>and</i>	<i>when</i>	<i>in his own</i>	<i>house</i>	<i>he arrived</i>	<i>and</i>			
daiwr	laia	apne	ṛṛṇ	l oĩõ	is	brtda	ṛṛṇṛ	puchhā		
<i>a darbā</i>	<i>held</i>	<i>his own</i>	<i>minster</i>	<i>from this</i>	<i>thing of</i>	<i>purpose</i>	<i>was</i>	<i>inquired</i>		
Waju	sun	ke	sochā	bich	paĩ	ḡia	Jadõ	koĩ	ṛṛṇṛ	uhdī
<i>The minster</i>	<i>heard having</i>	<i>thinking in</i>	<i>fell</i>	<i>When</i>	<i>any</i>	<i>answer</i>	<i>that of</i>			
samañh	bich	nī	ṛa	tā	sata	ḡi	ḡi	ḡi	ḡi	ḡi
<i>understanding in</i>	<i>not</i>	<i>came</i>	<i>then</i>	<i>seven</i>	<i>days of</i>	<i>respite</i>	<i>was</i>	<i>asked for</i>	<i>(and)</i>	<i>obtained,</i>
te	ṛis	ṛise	raja	os	ḡi	ḡi	sī	puchh	puchhā	ke
<i>and in what in</i>	<i>direction</i>	<i>the Raja</i>	<i>on that</i>	<i>day</i>	<i>gone</i>	<i>was</i>	<i>asked</i>	<i>inquired</i>	<i>having</i>	
ose	pase	ṛṛṇṛ	bī	tu	ṛia	Chald	chald			
<i>towards that very</i>	<i>direction</i>	<i>the minster</i>	<i>also</i>	<i>started</i>	<i>In</i>	<i>going in</i>	<i>going</i>			
rah	bich	oh	ṛt	ose	tara	hal	ṛṛṇṛ	ḡa	ḡa	ḡa
<i>the way in</i>	<i>that</i>	<i>Jatt</i>	<i>in that very</i>	<i>manner</i>	<i>plough</i>	<i>ploughing</i>	<i>doing</i>	<i>was</i>	<i>met</i>	
Waju	ne	soch	l itī	baĩ	hove	na	tĩ	ḡo		
<i>The minster</i>	<i>by thought</i>	<i>was</i>	<i>made</i>	<i>so</i>	<i>he may be</i>	<i>(may he)</i>	<i>not</i>	<i>then</i>	<i>it is</i>	<i>very</i>
ṛt	haĩ	ṛhdi	ḡi	raḡe	meo	l oĩõ	puchh	ḡi	ḡi	ḡi
<i>Jatt is</i>	<i>word of</i>	<i>word</i>	<i>the Raja</i>	<i>by</i>	<i>me</i>	<i>from</i>	<i>inquired is</i>	<i>And</i>	<i>the minster</i>	
õthe	khao	ḡa	Jat	l oĩõ	ṛṛṇṛ	ṛṛḡe				
<i>there</i>	<i>standing</i>	<i>having</i>	<i>become</i>	<i>went</i>	<i>The Jatt</i>	<i>from</i>	<i>the minster</i>	<i>by</i>	<i>the Raja</i>	<i>of</i>
ṛṇṛ	hal	puchhā	Jat	ḡe	ḡi	ḡi	ḡi	ḡi	ḡi	ḡi
<i>coming of</i>	<i>the circumstance</i>	<i>was</i>	<i>inquired</i>	<i>The Jatt</i>	<i>by</i>	<i>it</i>	<i>was</i>	<i>said</i>	<i>'the Raja</i>	



jarur aia thi, gal bi mere nal eho liti si Wajrno  
*certainly come was, word also me of with by him made was The minister by*  
 jat holo es gal ka antra puchha Jat kahin lagga  
*the Jatt from this word of purport was inquired The Jatt to say began,*  
 'antaa ta dassiiga je tu mra pani pin wali jhari te  
 'the purport then I will show if thou my water drinking for jug and  
 hukka rupia ka bhar dai Wajrno hukka te jhari rupia  
*hugqa rupees of fill' The minister by the hugqa and jug rupees*  
 nal bhar ditta Jatne antra man bhaoda wajrnun  
*with were filled The Jatt by the purport mind nature of the minister to*  
 akh sunaa Wajrno jake rajenu  
*having told was caused to be heard The minister by gone having the Raja to*  
 sunaa te antra thik thik rjede man  
*it was caused to be heard, and the purport accurately the Raja of mind*  
 lagga Par rajene soch kitu ke 'jat bina  
*became attached But the Raja by thought was made that the Jatt without*  
 esda intraa kisenun malum nahin si Wajrno ose  
*this of purport anybody to known not was The minister by that very man*  
 holo puchh ke dassia-hai' Dh soch ke rajai jat  
*from inquired having shown it is' This thought having the Raja the Jatt*  
 holo ja ke kahin lagga, 'jat, tu bara ukka' Jai  
*near gone having to say began 'Jatt, thou very acted foolishly The Jatt*  
 bolai, 'rajai, mai nahin ukka Ik bhara jhari te ik  
*said 'Raja I not acted foolishly One was filled the jug and one*  
 bharaa hukka' Raja sun-ke rajai hua, is  
*was filled the hugqa' The Raja heard having pleased became, this*  
 khalda nam de ke ghar nu mur gi  
*wisdom of reward given having the house to returned*

## FREE TRANSLATION OF THE FOREGOING

Once upon a time a certain king went a hunting On the way he saw a Jatt plough-  
 ing his field on the top of a sandy hillock, and he seventy or eighty years old The king  
 called out to him, 'Jatt, you are a fool' The Jatt replied 'Sue I am not a fool Some  
 people can shoot with sharp arrows, and others have only blunt ones to shoot with  
 The king proceeded on his way When he reached home he called a darbar told his  
 vizier what the Jatt had said, and asked him what the meaning of it was The vizier  
 set to work a thinking, but couldn't hit on the right meaning, so he begged for seven  
 days' grace and got it Then he traced the steps of the king, asking as he went where

<sup>1</sup> These t bhas or sandy hillocks are not worth much for cultivation There are several proverbs dealing with the case  
 with which they are ploughed owing to the light nature of the soil and the miserable return which comes in the shape of  
 crops See for instance Mr Macdonald's *Selected Agricultural Proverbs of the Punjab* Nos. 6<sup>o</sup> and 7<sup>1</sup>

His Majesty had gone, and finally saw the same Jatt ploughing away on the top of his hillock. The vizier thought to himself that this was probably the fellow who had told the king the puzzling saw so he stopped there and asked him if the king had been that way lately. 'Indeed he has' said the Jatt 'and I had a talk with him'. Then the vizier asked the Jatt the meaning of what he had said, and the other replied that he would tell him if the vizier would fill his water pot and his hookah with rupees. The vizier did so, and the Jatt told him the meaning of the dark saying. Then the vizier returned to the palace and explained it to the king, who was much pleased with the explanation. But the king said to himself that the only person who could have known the meaning of the saying was the Jatt himself and that the vizier must have got it from him. So he went off to the Jatt again and again said, 'Jatt, you are a fool'. The Jatt replied, 'Sure, I am not a fool. One thing, my drinking pot, and another thing, my hookah, have both been filled with rupees'. Then the king was much pleased, and after giving him a reward for his intelligence returned to his palace.

---

The Jatt's saws are in the second verse and together form a rhymed couplet. —  
 ik chala a to ik e/ala a t lla  
 ik b/ara j/ari te ik b/ar a k lla

[No 18.]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

MĀLWĀĪ DIALECT.

(NABHA STATE, DISTRICT PHUL.)

ਇਕ ਰਾਜੇਦੇ ਸਤ ਧੀਆਂ ਸਨ। ਇਕ ਦਿਨ ਰਾਜੇਨੇ ਓਨ੍ਹਾਂਨੂੰ ਆਖਿਆ ਧੀਓ ਤੁਸੀਂ ਕੀਦਾ ਭਾਗ ਖਾਂਦੀਆਂ ਹੋ। ਛੀਆਂਨੇ ਆਖਿਆ ਅਸੀਂ ਬਾਪੂ ਤੇਰਾ ਭਾਗ ਖਾਂਦੀਆਂ ਹਾਂ ਤੇ ਸਤਮੀਨੇ ਆਖਿਆ ਮੈਂ ਤਾਂ ਅਪਨਾ ਭਾਗ ਖਾਂਦੀ ਹਾਂ। ਤਾਂ ਰਾਜੇਨੇ ਆਖਿਆ ਮੈਂ ਬੋਨੂੰ ਕਿਹਾ ਜਿਯਾ ਪਿਆਰਾ ਲਗਦਾ ਹਾਂ। ਛੀਆਂਨੇ ਆਖਿਆ ਤੂੰ ਸਾਨੂੰ ਖੰਡ ਬਰਗਾ ਪਿਆਰਾ ਲਗਦਾ ਹੈਂ। ਤੇ ਸਤਮੀਨੇ ਆਖਿਆ ਤੂੰ ਮੈਨੂੰ ਨੂਨ ਬਰਗਾ ਪਿਆਰਾ ਲਗਦਾ ਹੈ। ਤਾਂ ਰਾਜੇਨੇ ਹਰਖ ਕੇ ਆਖਿਆ ਏਹਨੂੰ ਕਿਸੇ ਲੰਗੜੇ ਲੂਲੇ ਨਾਲ ਬਿਹਾ ਦੇਓ ਦੇਖੋ ਫਿਰ ਕਿਛੁ ਅਪਨਾ ਭਾਗ ਖਾਊਗੀ। ਤਾਂ ਓਹ ਇਕ ਲੰਗੜੇ ਨਾਲ ਬਿਹਾ ਦਿੱਤੀ। ਓਹ ਵਿਚਾਰੀ ਲੰਗੜੇਨੂੰ ਖਾਰੀ ਵਿਚ ਪਾ ਕੇ ਮੰਗਦੀ ਖਾਂਦੀ ਪਈ ਫਿਰਦੀ। ਇਕ ਦਿਨ ਖਾਰੀਨੂੰ ਇਕ ਛੱਪੜ ਤੇ ਕੰਢੇ ਤੇ ਧਰ ਕੇ ਆਪ ਮੰਗਨ ਚਲੀ ਗਈ। ਤਾਂ ਲੰਗੜੇਨੇ ਕੀ ਦੇਖਿਆ ਕਿ ਕਾਲੇ ਕਾਂ ਛੱਪੜ ਵਿਚ ਬੜ ਕੇ ਬੱਗੇ ਹੋ ਹੋ ਨਿਕਲਦੇ ਆਉਂਦੇ ਹਨ। ਤਾਂ ਓਨਾਂਦੀ ਰੀਸਮਰੀਸੀ ਲਗੜਾ ਬੀ ਰੁੜ੍ਹਦਾ ਪੈਂਦਾ ਛੱਪੜ ਵਿਚ ਜਾ ਡਿੱਗਾ ਤੇ ਓਹ ਨੌਂ ਬਰ ਨੌਂ ਹੋ ਗਿਆ। ਤਾਂ ਜਦ ਓਹਦੀ ਬਹੁ ਮੰਗ ਤੰਗ ਕੇ ਆਈ ਤਾਂ ਓਹ ਆਉਂਦੀਨੂੰ ਰਾਜੀ ਬਾਜੀ ਹੋ ਕੇ ਖੜ ਗਿਆ ॥

[No 18 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## PANJABI

MALWAI DIALECT

(NABHA STATE DISTRICT PHUL)

## TRANSLITERATION AND TRANSLATION.

Ik	rajede	sət	dhiã	san	Ik	din	rajene
One	Raja of	seven	daughters	were	One	day	the Raja by
unhãñũ	al hua	'dhiu	tusi	lida	bhig	khãdã ho ?'	
them to	it was said	'daughters	You	whom of	fortune	eating are ?'	
Ohhãñẽ	al hua,	'ası	brpu,	tara	bhag	khãdã hã	Tı
The six by	it was said	'we	father,	thy	fortune	eating are	And
satmunc	al hua	'maĩ	tã	apara	bhig	khãdã hã	Tĩ
the seventh by	it was said	'I	verily	my own	fortune	eating am'	Then
rajenc	al hua	'mãĩ	thonũ	kha jya	puua	lagdã hã ?'	Ohhũnc
the Raja by	it was said	'I	you to	what like	dear	seeming am ?	The six by
akhuã	tũ	sũũ	khãnd	brugi	puua	lagdã hũ	
it was said	'thou	us to	sugar	like	dear	seeming are (ie seemest to be)	
Tı	satmunc	akhuã	'tũ	manũ	nun	bagrã	
But	the seventh by	it was said,	'thou	me to	salt	like	
para	lagdã hã	Tĩ	rajenc	hırakh k	akhuã,		
dear	seeming are	Then	the Raja by	become angry having	it was said		
'chnũ	kis langı	luk nal	bihã dco	Dokho	phu	likũ	apara
'this one to	some lame	maimed with	many	See	then	how	her own
bhag	l haugı	Tĩ	oh	ik	langı	nıl	bihã dttı
fortune	she will eat	Then	she	one	lame man with	was married	
Oh	vichuı	lungrenũ	khıru-vich	pılc	mıru,dı	lhãdı	
That	poor girl	the lame man to	a basket in	put having	begging	eating	
pa	phudı	Ik	din	khırunũ	ıl	chhıppaı tı	kãnde tı
fallen	used to wander	One	day	the basket to	one pond on	the banl on	
dhaı k	ap	mangrı	chahı gı,	tĩ	lungınc	kı	
placed having	her self	to beg	went away,	then	the lame man by	what	
dı khı	lı	lãlo	kã	chhıppaı vich	bãıl	bagge	
was seen	that	black	owes	the pond into	entered having	white	
hu ho	nıl aldı	vıde han	Tĩ	onıdı	ıııııııııı	langıa	
becoming becoming	coming out are	Then	them of	in imitation	the lame man		
bı	rũhdı	paıda	chhıppaı vich	ja	dıggı,	tı	oh
too	rolling	tumbling	the pond into	having gone	fell,	and	he

nau bar nau	ho gī	Tā	jad	ohdī	bahu	mang tang ke	ai,
fresh and well	became	And	when	his	wife	begged having	came,
tā	oh	aūdnū	rajī bajī	ho ke	khar giā		
then	he	coming for	perfect healthy	become having	he stood		

---

### FREE TRANSLATION OF THE FOREGOING

*(The following folktale is current all over India. Another version of it will be found on p 309, Vol V, Pt II of this Survey. It will be noticed how the opening agrees with that of the story of King Lear.)*

Once upon a time there was a king who had seven daughters. One day he asked them by whose good fortune they were enjoying life. Six of them said that they did so by his good fortune, but the seventh said that it was by her own good fortune.

Then the king asked them like what did they love him. The six said they loved him like sugar, but the seventh said she loved him like salt.

Then the king burst into a fury and ordered her to be married to some maimed cripple. 'Let us see,' said he, 'how she enjoys life by her own good fortune.' So they married her to a cripple, and as is the manner of people of that class, she put him in a basket, and carried him about asking for alms.

One day she put the cripple down on the bank of a pond, and went off to beg by herself. While she was away, the cripple observed that black crows came and bathed in the tank and that when they came out their feathers were white. So he rolled and tumbled to the edge of the water and bathed as they had done. He immediately became clean and whole, and when his wife returned she found him standing there hale and hearty.

---

[No 19]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## PAÑJABI

MALWAI DIALECT

(STATE PATIALA, THANA GOBINDGARH)

دکھو کتے ہتھہ نال ہتھی د بھٹی ہے ستے ہتھہ وجہ نرانی  
 ہے۔ سوہن روکھ دے ہنڈہ جہہ اور حل دا بوڑا دھرا ہے۔ اربعہ اک منڈا  
 بنٹھا ہے۔ ہالی بکارہ پُہہ بھٹی نال اُٹھا ہے ہل اور بلداں نوں لکے  
 موہہ اندھری کھب وجہ پہوکا ہے۔ سکھ نوہرے دوس روٹی  
 لواندی ہے۔ اپہہ حوتا ڈھال بندا ہے۔ بلداں نوں ککھ پاوندا ہے آپ  
 ہتھہ موہہ دھو ٹھنڈا ہو کے روٹی کھاندا ہے جہہ بندا ہے۔ بلداں نوں  
 پانی پلاندا ہے بوڑا حرے رھندا ہے۔ دوس ساگ لے حاندی ہے۔  
 ہاھلا کم شوندا ہے۔ ناں بکارہ اسی دھندے وجہ آتھن کر بندا ہے۔ نہیں  
 ناں شور کم دھندا کرنا ہے۔ دں جھے ہل اور بلداں نوں لکے کھر  
 آوندا ہے۔ حرہی دا بہار لواندا ہے۔ بلداں موہرے پاوندا ہے۔ دوس دھار  
 کڈدی ہے۔ روٹی پکاندی ہے۔ اپہہ حاونال ہنڈے کڑیاں وجہ بیٹھہ کے  
 کھاندا ہے۔ پھر اس موج نال لتاں سال کے سووندا ہے کہ نادشاہاں نوں  
 بہلاں دے بھارے اوتے بھی نہیں بھیانندی \*

## PAÑJABI

MALWĀI DIALECT

(STATE PATIALA THANA GOBINDGADH)

## TRANSLITERATION AND TRANSLATION.

Dekho	khabe	hatth	nal	hatthi	dab	chhaddi	hai	sajje	hatth	vichh
<i>See,</i>	<i>left</i>	<i>hand</i>	<i>with</i>	<i>plough</i>	<i>handle</i>	<i>pressed</i>	<i>is</i>	<i>right</i>	<i>hand</i>	<i>in</i>
purani	hai	Sohē	rokhde	heth	huqqa	aur	jalda	taura		
<i>ox</i>	<i>whip</i>	<i>is</i>	<i>In front</i>	<i>a tree of</i>	<i>beneath</i>	<i>hookah</i>	<i>and</i>	<i>water of</i>	<i>pot</i>	
dhara	hai	Utthe	ik	munda	bartha	hai	Hah	bichar		
<i>placed</i>	<i>is</i>	<i>There</i>	<i>a</i>	<i>child</i>	<i>seated</i>	<i>is</i>	<i>The cultivator</i>	<i>the poor</i>	<i>man</i>	
puh	phati	nal	utha	hai	Hal	aur	baldānū	le	ke	mūh
<i>daon</i>	<i>bursting</i>	<i>with</i>	<i>risen</i>	<i>is</i>	<i>Plough</i>	<i>and</i>	<i>oven</i>	<i>taken</i>	<i>having</i>	<i>face</i>
ādhare	khet	vichh	phaūcha	hai	Sikhar	do	pahre	tivī	roti	
<i>in dark</i>	<i>the field</i>	<i>in</i>	<i>arised</i>	<i>is</i>	<i>Highest point</i>	<i>at</i>	<i>midday</i>	<i>the-wife</i>	<i>bread</i>	
hyaūdi	hai	Ēh	jotta	dhal	dīda	hai	Baldānū	kah		
<i>bringing</i>	<i>is</i>	<i>He</i>	<i>plough</i>	<i>loosening</i>	<i>is</i>	<i>The oxen</i>	<i>to</i>	<i>cut</i>	<i>grass</i>	
paūda	hai	Ap	hatth	mūh	dho	thunda				
<i>causing</i>	<i>to fall</i>	<i>he</i>	<i>is</i>	<i>Himself</i>	<i>hand</i>	<i>mouth</i>	<i>having</i>	<i>washed</i>	<i>cool</i>	
ho	ke	roti	khāda	hai	huqqa	pīda	hai	baldānū	pani	
<i>become</i>	<i>having</i>	<i>bread</i>	<i>eating</i>	<i>he</i>	<i>is</i>	<i>hookah</i>	<i>drinking</i>	<i>he</i>	<i>is</i>	<i>the oven</i>
										<i>to water</i>
palaūda	hai	Thora	chir	pai	rahndr	hai	Tivi			
<i>causing</i>	<i>to drink</i>	<i>he</i>	<i>is</i>	<i>A small</i>	<i>time</i>	<i>having</i>	<i>fallen</i>	<i>remaining</i>	<i>he</i>	<i>is</i>
										<i>The wife</i>
sag	le	jādi	hri	Bhahla	lamm	hūdr	hai	Tā	bichara	
<i>vegetables</i>	<i>taking</i>	<i>away</i>	<i>is</i>	<i>Much</i>	<i>work</i>	<i>becoming</i>	<i>is</i>	<i>Then</i>	<i>the poor</i>	<i>fellow</i>
is	dhande	vichh	atthan	kar	dīda	hai	Nahī	tā	hor	lamm
<i>this</i>	<i>occupation</i>	<i>in</i>	<i>sun</i>	<i>set</i>	<i>making</i>	<i>he</i>	<i>is</i>	<i>Other</i>	<i>wise</i>	<i>other</i>
										<i>work</i>
										<i>business</i>
karda	hai	Din	chhipe	hal	aur	baldānū	le	ke		
<i>doing</i>	<i>he</i>	<i>is</i>	<i>The day</i>	<i>on</i>	<i>being</i>	<i>hidden</i>	<i>plough</i>	<i>and</i>	<i>oxen</i>	<i>taken</i>
										<i>having</i>
ghar	aūda	hai	Charhida	bhar	hyaūda	hai	Baldā	muhr		
<i>house</i>	<i>coming</i>	<i>le</i>	<i>is</i>	<i>Toddler</i>	<i>of</i>	<i>load</i>	<i>bringing</i>	<i>he</i>	<i>is</i>	<i>The oxen</i>
										<i>before</i>
prāda	hri	Tivī	dhar	kaddi	hai	Roti	prāūdi	hai		
<i>causing</i>	<i>to fall</i>	<i>he</i>	<i>is</i>	<i>The wife</i>	<i>milk</i>	<i>drinking</i>	<i>is</i>	<i>Bread</i>	<i>cooling</i>	<i>she</i>
										<i>is</i>
Ēh	chao	nal	munde	l	uryā	vichh	barth	ke	khāda	hai
<i>He</i>	<i>delight</i>	<i>with</i>	<i>sons</i>	<i>daughters</i>	<i>among</i>	<i>sat</i>	<i>having</i>	<i>eating</i>	<i>is</i>	<i>Again</i>

is mauj nal lattā nīsal he sōda hai, hi badshāhānū  
*this comfort with legs stretched having sleeping he is that kings to*  
 phullāde bichhāne utte bhī nahī thāñīdī<sup>1</sup>  
*flowers of bed on even not experiencing (as)*



## BHATTIĀNI

The Bhattis (or as they are called in the Punjab Bhattis) are a Musalman tribe of Rajput origin which is found widely distributed over the Punjab and North Western Rajputana. They are specially strong in North Bikaner and in that portion of the Ferozepore District which is immediately adjoining. This part of the country is known as Bhattiana and one of its chief towns is the famous stronghold of Bhatner. Owing to the leading part taken by the Bhattis in this part of the country in the beginning of the 19th century the word Bhatti became applied to all the Musalman residents of this tract and their name became almost synonymous with Rath or Pachhada—the title given to the Pachhada Musalmans (a different tribe) of the Ghaggar Valley<sup>1</sup>.

We have seen that one of the names given to the dialect of Pafjābī spoken by the Pachhada Musalmans was Rathī and as just explained the same name is given to the dialect of the Bhattis of Bikaner while the dialect spoken by the Bhattis of Ferozepore is locally known as Rathaurī. The two Rathis are not the same dialect for the Rathī of the Pachhada Musalmans is as we have seen a mixture of Powadhī Pafjābī with Western Hindī while the Rathī or Rathaurī of the Bhattis is Malwā Pafjābī mixed with the Bagrī of North Bikaner.

It will have been observed that this Rathī is a tribal language. In the south of the Fazilka Tahsil of Ferozepore all the inhabitants (whether Bhattis or not) speak a language locally known as Bagrī. An examination however of the specimens of this form of speech which have been received from Ferozepore shows that it is not Bagrī at all. It is exactly the same as the Bhattī Rathī a mixture of Pafjābī and Bagrī with the latter predominating.

The Bhattis of Ferozepore appear under various names (usually those of sub clans) such as Wattī Jōyā Rissiwattī or Rathaurī. The last name accounts for the title Rathaurī given to their dialect in that district. It is spoken for a considerable distance up the right bank of the Sutlej in the Fazilka and Mandot Talūks and is the same as the Rathī of Bikaner and the Bagrī of Fazilka—simply a corrupt Pafjābī much mixed with Bagrī. The proportions of the two forms of speech differ according to locality but over the whole of these three areas the general characteristic of the language is the same and as some general name is required to include all the varieties of this mixed dialect I call it Bhattiāni from its head quarters—Bhattiānī. Under its various names Bhattiāni is reported to be spoken by the following numbers of people—

Rath of Bikaner	9 000
Bagrī of Ferozepore (Fazilka)	56 000
Rathaurī of Ferozepore	38 000
	16 000
TOTAL BHATTIĀNI	

In the year 1824 the Serampore Missionaries translated the New Testament into this dialect which they called the Bhutuner (i.e. Bhatner) Language.

As specimens of Bhattiāni I give a complete version of the Parable of the Prodigal Son in the Rathī of Bikaner, and also extracts from it in the so called Bagrī and in the Rathaurī of Ferozepore. Finally for the sake of comparison I give a similar extract from the Serampore Bhatnerī version of 1824.

## RĀTHĪ OF BIKANER

The version of the Parable here given well illustrates the foregoing remarks. The language is a mixture of Panjabi and Bagri with here and there an idiom borrowed from the Lahnda spoken to the west. Thus, take the very first line *Heḳ, one, is Lahnda, de* (plural masculine), *of, is Panjabi, ha* (plural masculine) *is Bagri*. So, elsewhere, *jasā, I will go, is a Bagri future with a Panjabi termination, bhaj-ge, having run, is Bagri, khāde-ha, they were eating, is half Panjabi half Bagri, tusada, your, is Panjabi, thas o, you, is Bagri*. It is unnecessary to go into further detail.

[No 20]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

BHATTIANI (RATHI) DIALECT

BIKANER STATE

हेक आदमीदे दीय पूत हा । उसदे छोटे पूत पिज्जनुँ अखा हे पिज्ज माल विच जीडा मेरा हिंसा होवे मैनुँ देहे । उसनुँ तदाँ माल बाँट दीता । डेर दहाडे नही हूप छोटा पूत सब कुज कठा करने दूर देस जाँदा रहा ओर उथे लुचपणे विचे आपणा माल गमा दीता । ओर वो सवो कुज भजा चुका तव उस देस विचे डाढा काल पया ओर वो गरीब हो गया । ओर वो उस देसदे रैणेवालेदा नोकर हो गया । ओर उसने तिसनुँ अपने खेच विच सूरनुँ चरावणनुँ घाला । ओर उसने उन छीलडा नाल अपणा छिठ भरणा चाता था जिनाँनुँ सूर खाँदे-हा । ओर कोई उसनुँ कुज नाहीं देता-हा । जदाँ उसनुँ चिता आया ओर उसँ अखा के मेरे पिज्जदे कितने मेहेनतीयाँनुँ फादल ठिकियाँ वणदी थी ओर असाँ भूख नाल मरदा हाँ । मैँ उठौने पीज नाल जासाँ ओर उसनुँ अखसाँ हे वावा मैने बेहेस्तनुँ काण्ड कीती ओर तुसाडे आगे गुना कीता । असाँ फिर तुसाडा पूत कहावणे के लायक नहीं हँ । आपदे मेहेनतीयाँ विच हेकदी जागे मैनुँ करली । तदाँ वो उठते आपदे पीजटे पास गिया । मगर वो दूर हा तदाँ पिज्ज उसनुँ देखते तरस कीता । ओर भाज-गे उसनुँ गले नाल लगाते उसनुँ चूमा । पुच उसदे वापनुँ अखा हे पिज्ज मैने बेहेस्तने काण्ड कीती ओर आपदे सामने गुना कीता ओर फिर थारे पुच तेरा कुहावण लायक नहीं हँ ।

मुड़ उसदे पिऊने आपदे नोकराँनूँ अखा पुत्रनूँ धौगड़े अछे पंधावो ओर उसदे ह्य विच मुदडी ओर पेरोँ जूती घतावो ओर आपाँ खाते मजे करेँ । क्यूँके पुत्र मेरा मुयां हा मरते मुड़ आया है । खड़ी गया हा मुड़ लाभ्या है । तदाँ वो मजे करण लगे ॥

उसदा बडा पुत्र खेचच हा । जदाँ वो अमदा हुया घरदे कोल आया तदाँ वाजते नचणदा खड़का सुणा । आपदे नोकराँ विचूँ हेक नोकरनूँ आपदे कोल सदते आखा के \* \* \* । उस अखा तेरा भीरा आया है आपदे पिऊने चंगा खाँणा कौता है इस वास्ते जो उसनूँ भला चंगा लाया है । उसने कावड़ कौती । उस घर विच आवण ना चाया । इस वास्ते उसदा पिऊ बाहार आते उसनूँ मनावण लगा । उस पिऊनूँ जवाव दीता कौ वेखो में इते वराँ-तूँ तुहाडी खिदमत करदा-हा । आपदे हुकमनूँ कदे अदुल न कौता । आप मैनुँ कदे हेक लेला भी न दीता के में आपदे बेलीआँ नाल खुसी करदा-हा । मगर आपदा ए पुत्र जो कंजरीआँदे नाल रलते आपदा सब कुज भंजा-देता जू आया उसदे वास्ते आप चंगा खाँणा कौता । पिऊ उसनूँ अखा पुत्र तूँ नित मेरे नाल रहेदा-है । जो कुज मेरा वो सबो कुज तेरा है । मगर डाढी खुसी करणी ठोक हाई । क्यूँके तेरा

## PANJABI

BHATTIANI (RAJHI) DIALECT

BIKANER STATE

## TRANSLITERATION AND TRANSLATION

Peh admide dov put ha Usde chhote put piunū  
*One man of two sons were Them of the younger son father to*  
 akha he piu mal vich jera meia hisa howe mai nū  
*it was said O father property in as much as my share may be me to*  
 dehe Us nū tadā mal bāt dita Dher d̄rhare nahī  
*give Him to then property having divided was given Many days not*  
 hue chhota put sab kuj kathra kaane du des  
*became the younger son all whatever together made having a far country*  
 jāda raba or uthe luchpane vich apna mal guma dita  
*went away and there riotousness in his own property was squandered away*  
 Ōi wo sabo kuj bhaja chuka trib us des viche dadha  
*And I all-whatever had wasted completely then that country in a great*  
 hal paya ōi wo garib ho gaya or wo us desde rānawaleda  
*famine fell and I poor became and I that country of an inhabitant of*  
 nohai ho gaya Ōi usne tsnū apne kheti vich sunū chriawannū  
*servant became And him by him as for his own field into some to giving for*  
 ghala Ōi usne un chhha nal apna didh bharna  
*it was sent And I(m) by(e) those husks with his own belly to fill*  
 chata tha jnānū sui khāde ha, or loī usnū kuj nahī  
*wishing was which to some eating-were, and anyone him to anything not*  
 deta ha Jādā usnū cheta aya or usāī akha he mere  
*giving was Then I(m) to sense came and by him it was said that 'my*  
 piude kitne mehanatyōnū phadal tikhiyā bandi thi or  
*father of low-many labourers to superfluous bread being prepared was and*  
 aśā bhukh nal mardā hā Maī uthne piu nal jāsā or usnū  
*I hunger with dying am I arisen having father near will go and him to*  
 akhsā he baba maine behestnū kand kita ōi tusade age  
*I will say O father, me by heaven em was done and you of before*  
 guna kita, aśā phir tusada put kahawane ke layak nahī hī,  
*offence was done, I again you son being called of worthy not am,*  
 apde mehanatya vich hekdī jage mainū kar lo'' Tadā wo  
*your own labourers-in one of in-place me to make'' Then he*

uthte ap de puḍc pase giya Māgai wo dur ha tṛda  
*on a : 1 s i g his own father of near went But he far was then*  
 piṁ usnũ dekhṭe taras kṛta oī bhaj ge usnũ  
*by the father I m to on seeing compassion was done, and i un l aving I m to*  
 gale nal lagate usnũ chuma Puti usde bṛpnũ  
*the neck on on applying him to it was kissed By the son I s father to*  
 akha he piṁ maine behestne kand kṛta oī apde  
*it was said O father me by heaven to sin was done and Your Honour of*  
 samne guṇa kṛta or phn thale puti tera kuhawan larik  
*before offence was done and again to you son thy to be called wortly*  
 nahĩ hũ Muṁ usde piṁ ne apde nokṛānũ akha 'putrũ  
*not I am But I s father by his own sei vants to it was said the son to*  
 thigre achhe pṛdhawo oī usde hath vich mudadī oī peiḍ juti  
*a : obe good cause to wear and his hand in a : ing and on feet sl oes*  
 gḥṭawo oī apā khate mṛje karẽ kyũ ke puti mera  
*put and we all eating mer i ment may make because th at the son my*  
 muya ha maite muṁ aya hai khari gaya ha mur labhya hai ' Tada  
*dead was on dying again come is , lost gone was, but found is' Then*  
 wo maje karan lage  
*they merri ment to do began*

Usda bada puti khetach ha Jadā wo amda huya gharde kol  
*His elder son field in was When he while coming house of near*  
 aya tadā bajte nachanda kharka suna Apde nokṛā vichũ  
*came then in-muscling dancing of noise was heard His own sei vants f i om among*  
 hek nokarnũ apde kol sadte akha he \* \* \* Us  
*one sei vant to h mself of near in calling it was said that, \* \* \* By him*  
 akha ' tera bhua aya hai , apde piṁne changa kḥānā  
*it was said ' thy b i other come is Your Honour of father by good feedi g*  
 kṛta hai , is waste jo usnũ bhala changa ladya hai ' Usne kavar  
*done is' for this : eason that him to good well obtained is' Him by anger*  
 kṛti us ghar vich awan na chaya Is waste usda  
*was made by I m house in coming not it was wis ed For th is : eason his*  
 piṁ bahar ate usnũ manawan lāga Us piṁnũ jwab  
*father out in coming I m to to pei suade began By I m the father to : eply*  
 dita I i el ho mṛĩ ite varā tũ tubadī khidmat karda ha  
*was given th at see I so many years f i om you sei vice doi g was,*  
 apde hukṛmũ kṛde adū na kṛta Ap  
*Your Honour of orde: to ever disobedience not was done By Your Honour*  
 mṛnũ kṛde hck lela bhī na dita ke maĩ apde behā nal  
*me to ever one I d even not was given that I my own friends with*

khusi harda ha Magan apdi e putr jo kanyāde  
*pleasure right have made But Your Honour of this son, who has lots of*  
 nal ralte apdi sab kuj bhanja deta ju  
*with in living Your Honour of all anything squandering (was), as soon as*  
 aya usde waste ap changa khāna kita' Piu  
*he came him of for by Your Honour good feast was-made' By the father*  
 usuū akha putr tū nit meic nal riheda hri, jo kuj meia  
*him to it was said, 'son thou always me of near living at whatever mine*  
 wo sabo kuj tera hai, magri dadhi khusi kauri thik hai,  
*that all anything thine is, but much rejoicing to do proper is,*  
 'kū ke tera bhira muya huwa mur ju aya hri, khuri gya ha  
*because that thy brother dead was, again alive has become, lost was*  
 mu labh gaya hai'  
*again found is'*

---

## SO-CALLED BĀGRĪ OF FEROZEPORE.

Fifty-six thousand people are reported to speak Bāgrī in the Fazilka *Tahsil* of the Punjab District of Ferozepore, along the Bikaner border. An examination of the specimens sent shows that this dialect has none of the typical Bāgrī characteristics, such as the genitive in *gō* and the like. It is bad Pañjābī, like the Raṭhī of Bikaner mixed with some Bāgrī forms. No importance attaches to this mixed dialect, and it will suffice to give as an example of it a brief extract from a version of the Parable of the Prodigal Son in transliteration only. The original was written in the Persian and also in the Gurmukhī character.

[No. 21.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

BHATTIĀNĪ (SO-CALLED BĀGRĪ) DIALECT. (DISTRICT FEROZEPORE, TAHSIL FAZILKA.)

Ēk mānas-rā dē bēṭā hā. Wā-miā chhōrō bēṭō bāp-nē  
*A man-of two sons were. Them-in-from (the-) younger son father-to*  
 kahiō, 'ō bāp māl-rā hisā jikā āvē mi-nē dē.  
*said, 'O father property-of share which comes (-to-me) me-to give.'*  
 Janā pāchhē bi-nē māl-rā pāṭi bāṭ-dini. Thōrē  
*Then afterwards them-to property-of shares was-divided. A-few (days)*  
 pāchhē chhōṭakīō bēṭō saglō dhan-māl bhēlō kar-kē  
*after the-younger son the-whole property collected having-made*  
 dūr dēs-nē uṭh-giō. Baṭhē āpnō māl harāmakāri-mai  
*a-far country-to having-arisen-went. There -his-own property debauchery-in*  
 khō-diō. Janā saglō māl khō-dinō, bī dēs-rē ēk  
*was-wasted. When whole property was-wasted, that country-to a*  
 bhāgwān-kē jā-lāgiō. Bā-nē āpnē khēt-mai sūr  
*wealthy-man-in-of having-gone-he-was-joined. Him-by his-own fields-in swine*  
 charāw bhējiō. Bai-rē jī ḍabkiō ki ai chhūt-kā-hī khā-līō,  
*to-graze he-was-sent. His desire arose that these husks-even I-may-eat,*  
 jikā sūr khai-hai; ki bi-nē aisō bhī kō-milē-nī.  
*which swine eating-are; for him-to such even at-all-were-given-not.*

## RATHAURĪ OF FEROZEPURE

The Rathaauri of Ferozepore is even more of a mixture than the so called Bagri. The foreign element is rather Bikaneri than true Bagri as is shown by the use of *ohhas*, to mean is. A short extract from a version of the Parable in transliteration only will be quite sufficient.

[No 22]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP

## PAÑJĀBĪ

BHATTIANI (RATHAURI) DIALECT

(DISTRICT FEROZEPURE, TAHSIL FAZILKA)

Icke guwa 1e dī beta sī      Ōn ma le chhota beta bapene  
*A man to two sons were Them in from younger son the father to*  
 kīho male malhe jutna hūso manc awa chhai u mānc deo'  
*said property in from low much share me to coming is that me to give'*  
 I mal wand dīno-chhai Thora dīne māñ sāio māl  
*By him property having divided given is A few days-in whole property*  
 kattho karte dū desne k gūo Apno mal bhairi  
*together in making far country-to he took away His own property all*  
 lachehe māñ utte gal dīno Jādē gal dīno utte dese  
*bel avous in there was wasted When it was wasted, there in the country*  
 sahukare dhore nokar ho gūo chhī Unne kahno ja le suranne  
*a rich man near servant he become was Him by it was said gone having some*  
 wāhū mahi chūā hā' Ōh ro jī kido unhū chhūlārūne khate  
*field in graze' Him of heart was made those very husks in eating*  
 apna dhud bhāi lai jūnhunū sui khate Ūne as bhī n hī  
*his own belly he-may fill, which some used to eat Him to such even rot*  
 milte  
*were being got*



## BHĀTNERĪ

Finally I give (also in transliteration) a similar extract from the version of the Parable as it appears in the Serampore translation of 1824. It will be seen that its general character is the same as that of the preceding specimens.

[ No 23 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

BHATTIANI (BHĀTNERI) DIALECT

(Serampore Missionaries, 1824)

Kāi mānkhde doḡ gṛbhāu handa Phei bā māy ta chhotode  
*A certain man to two sons weie Then them in from by the younger*  
 bhayṃnu akhya hē bhāṃṃ mayadi jo pāṭi pṛddi  
*the father to it was said 'O father the property of what share falling (is)*  
 bā rē do Phei ũ bāde kol māṃṃ pāṃṃ kṛta  
*that to us give Then by him them of near the property of shares weie made*  
 Phei ghṛna dan na huyā ta chhotodo gṛbhūu apro saio bhelo  
*Then many days not becoming from the younger son his own all together*  
 lāi dur deṣṇu pāio gṛyo Phei ũthē rāng rās mē ḡ  
*having made a far country to went away Then there the debauchery in having lived*  
 ṛṇu mayā udāy dī Tnd ũdī sāi khut-gayā ta  
*his own property was squandered Then him of all (property) wasted being gone on*  
 ũ deṣ mē ghano kṛdo khal pādīyo Phei u ghataw mē pṛdan  
*that country in a very heavy famine fell Then he want in to fall*  
 lagyo Pher u jayā ũ dēdo kār bṛstī balēde nal  
*began Then he having gone that country of a certain village of with*  
 ml gavo Phei ũ sūwāi chāiṃṃṃ live apne khet mē ũnu  
*was joined Then by him swine feeding for his own field in him to*  
 pathyo Phei sūwāi jo kṛāṃṃṃ hṛndī ũ chhāṃṃṃ ta ũ  
*it was sent Then the swine what eating weie those husks by by him*  
 apno pet bhāiṃ chayo Pher l u ũnu na dya  
*his own belly to fill it was used Then by anyone him to not ify weie given*

## PAŪJĀBĪ MERGING INTO LAHNDĀ

The district of Lahore lies on both sides of the river Ravi. On the east side (in the Bari Doab between the Ravi and the Sutlej) the dialect of Pañjabī spoken is Majhī. On the west of the Ravi (in the Rechna Doab between the Ravi and the Chenab) the Lahore dialect of Pañjabī shows signs of the increasing influence of Lahnda.

It has already been remarked that the old form of speech from which Lahnda is derived must once have extended far to the east beyond its present territories. In the Eastern Punjab this language has been overlaid by a language belonging to the Central Group and the resultant language is that now known as Pañjabī. As we go westwards from the Gangetic Doab relics of the original Lahnda basis become more and more evident. We have already met some noteworthy instances in the Majhī dialect which is admittedly the best and purest form of Pañjabī. When we cross the Ravi into the Rechna Doab the Lahnda basis becomes much more in evidence, and the conventional boundary line between Lahnda and Pañjabī after crossing the district of Gujrat runs nearly north and south through this Doab starting at about Ramnagar in Gujranwala on the Chenab and running due south to the northern corner of the Montgomery district. Thence it continues its course due south (crossing the Ravi on its way) to the southern corner of the latter district on the banks of the Sutlej. A part of that portion of the Montgomery district which lies to the east of this conventional line is thus in the Bari Doab, but linguistically it belongs to the north east of the Rechna Doab.

The line described above is a purely conventional one adopted for this Survey. Everywhere in India we meet with instances of languages merging into each other, but nowhere in India do we find the merging so gradual as that which takes place between Lahnda and Pañjabī. The wave of the language of the Central Group, which at first overwhelmed the most eastern Lahnda, gradually lost its force as we go westwards allowing the Lahnda basis to become more and more evident. The wave extended to the west of the line just described but by this time it was so shallow and had lost so much power that the language is no longer Pañjabī coloured by Lahnda but rather Lahnda coloured by Pañjabī. We may roughly put this line as indicating the boundary between these two conditions of affairs but in the country near this line on each side the local pronunciation is so indefinite that it may with equal correctness be classed with either language and many authorities may deem that the language spoken immediately to the west of it in Gujranwala and Montgomery is Pañjabī and not Lahnda. Such a claim I do not oppose. The circumstances of the case make opposition out of the question. On the other hand the line I have drawn is a convenient one and roughly shows the western boundary of Pañjabī.

To the east of this line we have first the north eastern half of the district of Gujrat then in the Rechna Doab the district of Sialkot half the district of Gujranwala the trans Ravi portion of Lahore and a small portion of Montgomery. Crossing the Ravi into the Bari Doab we have to the east of the line the eastern half of the Montgomery district roughly corresponding to the *Lalsais* of Dipolpur and Pak Pattan. Over the whole of this tract the language is the same — Pañjabī with a strong infusion of Lahnda. I give three specimens — one from West Lahore another from

Sialkot, in the north of the tract, and another from Pak Pattan of Montgomery, in the extreme south.

When the boundary line touches the Sutlej at the southern corner of Montgomery, it follows that river for a few miles and then crosses Bahawalpur, so as to include the north-eastern corner of that state. Here the language is the same as that of Pak Pattan and no specimen of it is necessary. This concludes the review of Panjābī merging into Lahnda.

We may estimate the number of speakers of this mixed dialect as in the table given below. The figures for Gujranwala include about 155,000 speakers of Panjābī from other parts of the province who have settled in the Chenab Canal Colony, most of them probably speak Mājhi. As given the figures have been revised by the local officials since the Rough Lists of Languages spoken in the Panjab were published. So also the Bahawalpur figures are revised ones—

North-East Gujrat . . . . .	457,200
Sialkot . . . . .	1,010,000
East Gujranwala . . . . .	505,000
Trans-Ravi, Lahore . . . . .	17,398
East Montgomery . . . . .	292,426
North Bahawalpur . . . . .	150,000
TOTAL . . . . .	<u>2,432,024</u>

The Lahore figures in the above seem to be too small, but I have no means of checking them, and the loss is probably balanced by the number of Chenab Canal colonists who speak Mājhi.

#### AUTHORITIES.—

- GRAHAME BAILEY, REV. T.,—*Panjābī Grammar. A brief Grammar of Panjābī as spoken in the Wazīrābād (i.e. North Gujranwala) District.* Lahore, 1904.
- CUMMINGS, REV. T. F., AND GRAHAME BAILEY, REV. T.,—*Panjābī Manual and Grammar: a Guide to the Colloquial Panjābī of the Northern Panjab.* Calcutta, 1912. (Under the name 'Northern Panjab' are included the Districts of Sialkot, Gujranwala, Lahore, Gujrat, and Ferozpur, with parts of the adjoining Districts.)

## PAÑJĀBĪ OF WEST LAHORE

Directly we cross the Ravi into the western portion of Lahore district we find that the Lahndī basis of Pañjābī makes itself much more strongly felt. There are also a few local peculiarities. As a specimen of the dialect of this part of the Lahore district I give a version of the Parable of the Prodigal Son, which offers several instructive forms.

In pronunciation we may notice the total absence of the cerebral *l*, as is also the case in the Pañjābī of the Majha. The cerebral *n* is very capriciously used. Thus, we have *gawan* and *nachchan* in the same sentence. The vowel scale in some words is irregular. The root *rah*, remain, is sometimes spelt *rah*, sometimes *reh*, and sometimes *arh*. Compare the *reh* of the Lahnda of Shahpur.

In the declension of nouns we may note that the postposition of the agent case is *ne*, not *na:* which is very often omitted (as in Lahnda). *Ne* is also occasionally used instead of *nā*, as the sign of the dative. Thus, *naulā: ne aḥta*, he said to the servant.

In the pronouns we have *tū* used for the agent case singular, as well as for the nominative. Thus, *tū nās ditte*, thou gavest a feast. *Asā* and *tusā* are often used for the nominative to mean 'we' and 'you,' respectively. The usual word for 'he' is the Lahnda *o*, with an oblique singular *us* or *un*. In *idhe* for *ihde*, of this one, we have a transposition of the aspirate. 'Own' is *apna*, not *apna*. The relative pronoun is *jeia* (cf. Lahnda *jehra*). 'What?' is *lih*.

The verb substantive regularly takes the Lahndī forms, thus, we have *hūn*, they are, *aha* or *ha*, he was. Sometimes we find *je* used to mean 'he is' or 'they are'. In the finite verb we have both the Lahndī form of the future as in *uthisā* (*ga*), I will arise, and the Pañjābī one as in *rahāga*, I will remain.

Now and then we find instances of pronominal suffixes attached to verbs, exactly as in Lahnda. Thus *ditte*, given by thee. The Lahndī present participle is also common. Thus, *las ēda* for *las da*, doing.

We also find instances of the Lahnda negative verb substantive, as in *nahā*, he was not.

There are also a number of Lahnda expressions. Such are the use of the root *cha*, raise, prefixed to a verb in order to intensify its meaning. Thus, *cha hita*, was done, *cha jan*, consider. So also we may quote (among others occurring in the specimen) as typical Lahnda expressions *hāl*, one, *thigra*, a garment, *lawn*, angry, *hatthō*, on the contrary.

Mr. Newton, on page 33 of his *Panjābī Grammar* states that, in the Lahore district, the word *ne* is often used redundantly. Thus, *th bē aḥḥ ditte sa ne*, thus too he said. I have not met any examples of this in the specimens. It is a question whether in such cases, *ne* is not, like *je*, a pronominal suffix. Lahnda has *ne* for the second and third persons plural, and it is quite possible that, in Lahore, it may also be used for the singular. In Kashmiri, which is closely related to Lahndī, *an* is used for the singular of the pronoun of the third person.

<sup>1</sup> See the remarks on p. 622.

[ No. 24 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJĀBĪ.

DIALECT OF NORTH-EAST OF RĒCHNA DOAB. (DISTRICT LAHORE, TAHSIL SHARAKPUR)

ਹਿੱਕ ਆਦਮੀਦੇ ਦੋ ਪੁਤ੍ਰ ਆਹੇ ਉਨ੍ਹਾਂ ਵਿੱਚੋਂ ਪਿਉਨੂੰ ਨਿੱਕੇ ਆਖਿਆ ਪਿਉ ਜੋ ਮੇਰਾ ਹਿੱਸਾ ਰਿਜ਼ਕ ਵਿੱਚ ਹੈ ਓ ਵੰਡ ਦੇ। ਉਸਨੇ ਅਪਨਾ ਮਾਲ ਦੁਹਾਂਨੂੰ ਵੰਡ ਦਿੱਤਾ। ਬਾਹਲੇ ਇਨ ਅਜਾਂ ਨਹੀਂ ਹੋਏ ਨਿੱਕੇਨੇ ਸਾਰਾ ਮਾਲ ਇਕੱਠਾ ਚਾ ਕੀਤਾ ਕਿਸੀ ਦੂਰ ਮੁਲਕ ਲੇ ਕੇ ਵਾਂਞਾ ਰਹਾ ਤੇ ਉਥਾਂ ਭੈੜੇ ਕੰਮਾਂ ਵਿੱਚ ਮਾਲ ਵਿੰਵਾਇਆ। ਜਿਸ ਵੇਲੇ ਹੱਛੇ ਮਾਲ ਉਸਨੇ ਲਾ ਲਿਆ ਵੱਤ ਉਸ ਮੁਲਕਦੇ ਵਿੱਚ ਬੌਹ ਕਾਲ ਧੋ ਗਿਆ। ਵੱਤ ਉਸਨੂੰ ਲੋੜ ਪਵਨ ਲੱਗੀ। ਵੱਤ ਓ ਗਿਆ ਉਸ ਮੁਲਕਦੇ ਹਿੱਕ ਸ਼ਾਹਰਦੇ ਆਦਮੀਦੇ ਨਾਲ ਨੌਕਰ ਰਾਹ ਪਿਆ। ਉਸਨੇ ਉਸਨੂੰ ਸੁਰਾਂਨੂੰ ਚਾਰਾਵਾਨ ਵਾਸਤੇ ਪੈਲੀਆਂ ਵਿੱਚ ਘੱਲਿਆ। ਜੇੜੇ ਛਿੱਲੜ ਸੂਰ ਖਾਂਦੇ ਆਹੇ ਓ ਵੀ ਵਿੱਢ ਰਾਜ਼ੀ ਹੋਕਰ ਭਰ ਲੈਂਦਾ। ਜਦ ਉਨਨੂੰ ਸੁਰਤ ਆਈ ਉਸ ਆਖਿਆ ਮੇਰੇ ਪਿਉਦੇ ਨੌਕਰ ਕਈ ਹਿਨ ਓ ਰੱਜ ਕੇ ਖਾ ਭੀ ਲੈਂਦੇ ਹਿਨ ਤੇ ਵਧਿਆ ਭੀ ਰਹੁੰਦਾ ਹੈ। ਮੈਂ ਭੁੱਖ ਨਾਲ ਪਿਆ ਮਰਨਾਂ ਹਾਂ। ਮੈਂ ਉਠਿਸਾਗਾ ਤੇ ਵੱਧ ਪਿਉ ਕੋਲ ਵਾਂਦਾ ਰਗਾਗਾ ਤੇ ਉਨਨੂੰ ਆਖਾਂਗਾ ਪਿਉ ਮੈਂ ਖੁਦਾਦਾ ਗੁਨਾਹ ਭੀ ਕੀਤਾ ਤੇ ਤੇਰਾ ਭੀ ਕੀਤਾ ਮੈਂ ਇਸ ਗਲ ਜੋਗਾ ਨਹੀਂ ਰੈਹ ਗਿਆ ਜੋ ਤੇਰਾ ਪੁਤ੍ਰ ਮੈਂ ਸਦੀਵਾਂ। ਮੇਂਨੂੰ ਵੀ ਅਪਨਾ ਹਿੱਕ ਨੌਕਰ ਚਾ ਜਾਨ। ਵੱਤ ਓ ਉਠਿਆ ਤੇ ਅਪਨੇ ਪਿਉ ਵਲੇ ਗਿਆ। ਅਜਾਂ ਓ ਵੇਰ ਦੂਰ ਆਹਾ ਉਨਦੇ ਪਿਉ ਉਸਨੂੰ ਵੇਖ ਲਿਆ ਉਨਨੂੰ ਤਰਸ ਆਇਆ ਤੇ ਭੱਜ ਵਗ ਗਿਆ ਤੇ ਉਨਨੂੰ ਗਲ ਵਿਚ ਲਾ ਲਿਆ ਤੇ ਈਮ ਲਿਆ। ਪੁਤ੍ਰ ਉਨਨੂੰ ਆਖਿਆ ਪਿਉ ਮੈਂ ਖੁਦਾਦਾ ਗੁਨਾਹ ਭੀ ਕੀਤਾ ਹੈ ਤੇਰਾ ਭੀ ਕੀਤਾ ਹੈ ਤੇ ਹੁਨ ਤੇਰਾ ਪੁਤ੍ਰ ਸਦੀਵਾਂ ਜੋਗਾ ਨਹੀਂ। ਵੱਤ ਪਿਉਨੇ ਅਪਣੇ ਨੌਕਰਾਂਨੂੰ ਆਖਿਆ ਚੰਗੇ ਥਿਗੜੇ ਕੱਢ ਲੇ ਆਓ ਤੇ ਉਨਨੂੰ ਪਾ ਦੇਓ ਈਧੇ ਹੱਥ ਵਿੱਚ ਮੁੰਦਰੀ ਘੱਤੋ ਤੇ ਪੈਰਾਂ ਵਿੱਚ ਜੁੱਤੀ ਪਵਾਓ। ਆਓ ਖਾ ਲਈਏ ਤੇ ਰਾਜ਼ੀ ਹੋਈਏ ਏ ਮੇਰਾ ਪੁਤ੍ਰ ਮਰ ਗਿਆ ਹਾ ਜੀਂਦਾ ਹੋ ਗਿਆ ਹੈ ਤੇ ਖੜੀ ਗਿਆ ਆਹਾ ਤੇ ਲੱਭ ਪਿਆ। ਤੇ ਓ ਖੁਸ਼ ਹੋਵਨ ਲੱਗੇ ॥

ਤੇ ਉਂਦਾ ਵੱਡਾ ਪੁਤ੍ਰ ਪੋਹਲੀਆਂ ਵਿੱਚ ਗਿਆ ਆਹਾ। ਜਿਸ ਵੇਲੇ ਓ ਆਇਆ ਤੇ ਘਰਦੇ ਨੇੜੇ ਆਇਆ ਉਸਨੇ ਗਾਵਨ ਤੇ ਨੱਚਣ ਸੁਣਿਆ। ਉਸ ਹਿੱਕ ਨੌਕਰਨੇ ਆਖਿਆ ਤੇ ਪੁਛਿਆ ਤੇ ਕੀਹ ਹੈ। ਉਸਨੇ ਉਨਨੂੰ ਆਖਿਆ ਤੇਰਾ ਭਿਰਾ ਆਇਆ ਹੈ ਤੇਰੇ ਪਿਉਨੇ ਨਿਆਜ ਇਸ ਵਾਸਤੇ ਦਿੱਤੀ ਹੈ ਤੇਰਾ ਭਿਰਾ ਬੈਰ ਮੇਹਰ ਨਾਲ ਆਇਆ ਹੈ। ਓ ਕਾਵੀਰ

ਹੋਇਆ ਤੇ ਅੰਦਰ ਨਹਾਂ ਜਾਂਦਾ। ਇਸ ਵਾਸਤੇ ਉਂਦਾ ਪਿਉ ਬਾਹਰ ਠਿਕਲ ਆਇਆ ਅਤੇ ਉਂਦੀ ਮਿੰਨਤ ਕੀਤੀ। ਉਸ ਪਿਉਨੂੰ ਆਖਿਆ 'ਦੇਖ ਮੈਂ ਬੋਹ ਵਰ੍ਹੇ ਤੇਰੀ ਪਿਦਮਤ ਕਰੇਂਦਾ ਰਿਹਾ ਹਾਂ ਤੇਰਾ ਆਖਿਆ ਕਦਾਂ ਮੈਂ ਨਹੀਂ ਸਿੰਦਿਆ ਤੇ ਹਿੱਕ ਲੇਲਾ ਵੀ ਨਾਂ ਦਿੱਤੇਈ ਅਪਨਿਆਂ ਬੇਲੀਆਂ ਮਾਲ ਮੈਂ ਖੁਸ਼ੀ ਕਰੇਂਦਾ। ਜਿਵੇਂ ਤੇਰਾ ਏ ਪੁਤ੍ਰ ਆਇਆ ਹੈ ਜਿਸ ਸਾਰਾ ਮਾਲ ਤੇਰਾ ਕੰਜਰੀਆਂ ਤੇ ਗਵਾਇਆ ਹੈ ਉਂਦੇ ਵਾਸਤੇ ਹੱਥੋਂ ਤੂੰ ਨਿਆਜ ਦਿੱਤੀ। ਉਸਨੇ ਉਨੂੰ ਆਖਿਆ ਤੂੰ ਹਰ ਵੇਲੇ ਮੇਰੇ ਕੋਲ ਹੋ'। ਜੇਜ਼ਾ ਮੇਰਾ ਮਾਲ ਹੈ ਸਾਰਾ ਤੇਰਾ ਹੀ ਹੈ। ਅਸਾਂਨੂੰ ਹਿੱਕ ਗਲ ਲਾਇਕ ਆਹੀ ਜੇ ਖੁਸ਼ੀ ਕਰੇਂਦੇ ਏ ਖੁਸ਼ ਹੋਂਦੇ ਇਸ ਵਾਸਤੇ ਕਿ ਭਿਰਾ ਤੇਰਾ ਮਰ ਗਿਆ ਆਹਾ ਔਰ ਵੱਤ ਜੀਂਵਦਾ ਹੋ ਗਿਆ ਹੈ ਓ ਖੜੀ ਗਿਆ ਆਹਾ ਤੇ ਲੱਭ ਪਿਆ ਹੈ॥







rīha hā̃      tera      akhīa      kadā̃      maī      nahī      sitta      te  
*remained was, thy what was said ever by me not was thrown down and*  
 hukh    lēla    vī    nā̃      dittoī      apnīa    behā̃    nāl    maī    khushī  
*one kud even not was given by thee my own friends with I happiness*  
 karēda      Jivē    tera    e    putr    rīa    hai      jis      sīa      mal  
*might have-made When thy this son come is by whom the whole property*  
 tera    kafīrā̃    te    gawāia    hai    unde    waste      hatthō̃      tū    māz  
*thy has lots with wasted is him of for the sake on the contrary by thee a feast*  
 ditā      Usne    unnū    akhīa      tū    har    vele    mere    kol  
*was given Him by him to it was said thou at every time me near*  
 hē,    jera    mera    māī    hī    sara    tera    hī    hai    asānū    hukh  
*art, whatever my property is the whole thine also is is to one*  
 gal    laik    ahī    je    khushī      karēde      te    khushī  
*thing proper was that happiness we should have done, and lappy*  
 hō̃de,      is    waste    kī    bhīra    tera    māī    gīa    aha    aur    vatt  
*should have been, this for that brother thy dead gone was and again*  
 jīvda    ho    gīa    hai,    o    kharī    gīa    aha    te    labbh    pīa    hai  
*alive become is, he lost gone-was, and found been-is*

---

## PAÑJĀBĪ OF SIALKOT, EAST GUJRANWALA, AND NORTH-EAST GUJRAT

The conventional boundary line between Lahnda and Pañjabī starts at the north end of the Pabbi range in Gujrat, and, entering Gujranwala at Ramnagar, divides that district into two nearly equal parts. The tract to the east of this line embraces the whole of Sialkot, the eastern half of Gujranwala, and the north east of Gujrat. On the east it has the Majhī Pañjabī of Gurdaspur, on its south, the mixed dialect of West Lahore just described.

The dialect of this tract has been fully described by Mr. Grahame Bailey and Mr. Cummings, in the works referred to on p. 741. It closely resembles that of West Lahore, and as a specimen I give a short folktale from Sialkot, written in the Persian character, with transliteration and translation.

We may note the following peculiarities in the specimen, nearly all of which are due to the influence of Lahnda. There is a strong tendency to drop the letter *h* after an accented syllable,<sup>1</sup> and even elsewhere. Thus, *ṣaḥe*, for *ṣahe*, they remained, *e* or *he*, is, and so on. We see the origin of the standard Pañjabī present participle in *na* instead of *da* in the word *dēḍa* or *denna*, giving. All over Indo Aryan India, a *d* preceded by a nasal may optionally be pronounced as *n*.

In the declension of nouns, the postposition of the genitive is treated as in Lahnda, so that we have *diā* or *deā* instead of *de* agreeing with a masculine noun in the plural.

The pronouns present some irregularities. 'Our' is *sadda*, *asāḍḍa* or *asadda* (Mr. Bailey gives *sadda*). 'You' is *tusadda* or *tohadda* (Mr. Bailey gives *tuhadda*). The oblique form singular of the pronoun of the third person is *os* (as the oblique form singular of *ih*, thus, is *es*), and its oblique plural is *onā* or *ohnā*. *Jera* or *jehrā* is 'who,' with *ṣe*, or the Malwaī form *ṣit*, for its oblique singular.

The following forms of the verb substantive occur,—*ā*, or *hā*, I am, we *we*, *ē*, thou art, *e*, or *he*, he, she, it is, *san*, or *haisan*, they were.

For further particulars, the student is referred to the very full details given in the Grammars already referred to.

<sup>1</sup> See the remarks on p. 678.

[ No. 25.]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

DIALECT OF NORTH-EAST OF RECHNA DOAB.

(DISTRICT, SIALKOT.)

ساڈا رڈا مہر مٹھہ ہویا اے - اوسنے آکھیا کہ میرا نان جہان  
 رچ مشہور رئے - بادشاہ اکبر نے اوسدے پاسون لڑکیدا ساک منگیا -  
 اوس آگون آکھیا تون بادشاہ اے - مین زمیندار آن - ساڈا تَساڈا بر  
 نہیں مسجد - اوس آکھیا ٹینون ایس گل رچ کی اے - میرا دل  
 ایا اے - جس وقت اوسنے ساک دینا جا کینا تان اوسنے آکھیا میرے  
 گھر آڈھوگ - اونان تد میل منڈل آکٹھا کینا - اوس آکھیا بادشاہ  
 میری لڑکیدا ساک منگدا اے - توہاڈی کی صلاح ھ - کسے آکھیا  
 دبتے ہان تے کسے آکھیا نہیں دیدیندے - باہتیاں نے کہیا کہ دیندے  
 ہان - اونان ساک دیدتا - بادشاہ آ ڈھوگا - مہر مٹھہ نے سارے  
 پورا بلاے روٹی کھران واسطے اور جنجی خدمت واسطے - گج چت  
 بادشاہ ول گئے - چت رت رت دو راتیں مہر مٹھہ دے گھر رئے اونے  
 کسے آکھیا کہ گج دیئے کہ آساندا نان رئے - بادشاہ ول جیڑے لوک  
 آے سان اونان نال وی مراسی خدمت واسطے گئے سان - ہور جیڑے  
 لوک مہر مٹھہ ول میل آے سان اونان نال وی مراسی آے سان -

ہں حدیڑے ولے کوٹھے ے بھہ ے حدراں کرں لکے رے سکہ اکر بادشاہ  
 دے ساں - مہر مٹھہ اوہاں لوکاں دہاں مراسداں توں چھڑے اوس ول  
 صیل آے ساں اک اک رُنا دتا - ہور چھڑے حٹ بادشاہ دے  
 مال حدھی آے ساں اوہاندہاں مراسیاندوں آٹھہ آٹھہ آے دتے کہ اوہاں  
 اسٹھی کھڈی کسی آے - مٹڑ رواہہ ے بادشاہ توں ڈولا دتا ۔

---

## INDO-ARYAN FAMILY

## CENTRAL GROUP.

## PAKJĀBĪ

DIALECT OF NORTH EAST OF RECHVA DOAB

(DISTRICT SIALKOT)

## TRANSLITERATION AND TRANSLATION

Sadda wadda Mahi Mitha hoia e Ōsne akhri hi mera  
*Ours ancestor Mahi Mitha was Him by it was said that my*  
 nā jahri vich mshhuu ve Badshah Akbarne osde  
*name the world in famous may remain The Emperor Akbar by him of*  
 pasō larhida sak mangri Ōs aggō akhna  
*from near the daughter of betrothal was asked By him in reply it was said*  
 tū Badshah ē, māi zamindai ā Sadda tusadda bīr  
*'thou Emperor art, I landowner am Ours you equality of status*  
 nahī michda Ōs akhna, 'tanū es gal vich hi e° Mera  
*not arises By him it was said 'thee to this matter in what is? My*  
 dil aia e Jis waqt osne sak dena cha hita, tā  
*heart come is At what time him by betrothal to give it was agreed then*  
 osne akhna, 'meie ghari dhukk Ōnā tad  
*him by it was said to my house come with procession By them then*  
 mel mrandi akattha hita Ōs akhna, 'brdshah  
*relations friends together it was made By him it was said the Emperor*  
 mei larhida sak mangda e Tohaddi hi salah he° Kise  
*my daughter of betrothal asking is Yours what advice is? By some*  
 akhna 'denne hā te kise akhri 'nahī de dēde  
*it was said 'giving we are and by some it was said 'not giving (we are)'*  
 Bahuhāne kahna hi, 'dēde hā' Ōnā sak de ditā  
*Most by it was said that 'giving we are By them betrothal was given*  
 Badshah dhukkri Mahi Mithene sare bhuri bulae  
*The Emperor came in procession Mahi Mitha by all others were summoned*  
 roti khawan waste au janjdi khidmat waste  
*bread causing to eat for and the bridegroom's party of service for*  
 Kuj Jit Badshah wal gae Jit waqt woh do ratī Mahr  
*Some Jatts The Emperor with went At what time they two nights Dowry*  
 Mithede ghari ve othe kise akhna hi 'kuj  
*Mitha of (in) house remained, there by someone it was said that 'something*  
 deie, hi usadda nā ve' Bīrdshah wal jere lok  
*let be given that us of the name may remain' The Emperor with what people*

ae sṛn    onā    nal    vṛ    Mīrasī    khdmṛt    waste    gr̥e sṛn    hoī    jere  
*come were    them    with    also    Mirasis    service    for    gone were    and    what*

lol    Mahī    Mithē    val    mcl    at san    onā    nal    vṛ  
*people    Mahī    Mitha    with    (as)brotherhood    come were    them    with    also*

Mīrasī    ae san    Hun    ṛ    velc    lothē tē    bahī kē    khṛmṛt    karan  
*Mirasis    come were    Now    at what    at time    the roof on    sat having    alms    to do*

laggē    rūpāe    sil kṛ    Al brī    Badshahdē    san    Mahī    Mithē  
*they began    the rupees    coinage    Albar    the Emperor of    were    by Mahī    Mitha*

onā    lokādeā    Mīrasīnū    jehṛ    os    vṛl    mcl    ae sṛn,    ik ik  
*those    people of    Mirasis to    whom    him    with    (as)brotherhood    come were    one one*

rūpāe    ditta,    hoī    jchro    Jṛt    Br̥dshahdē    nal  
*rupee    was given,    and    of at    Jatts    the Emperor of    with*

(as)members of the bridegroom's party    come were    them of    Mirāsīnū    atth atth  
*(as)members of the bridegroom's party    come were    them of    Mirasis to    eight eight*

anc    ditta    kī    onā    ṛsaddī    ghattī    kṛtī c    Mur  
*annas    were given    because    by them    on    disgrace    made is    Then*

vṛvāh kē    Badshahnū    dolī    ditta  
*marriage having made    the Emperor to    the letter    was given*

FREE TRANSLATION OF THE FOREGOING

Our ancestor was Mahī Mithā. He was desirous of becoming his name famous in the world. The Emperor Al bar asked him for his daughter in marriage. He replied that as he was only a modest landholder while Al brī was Emperor, the match would be an unequal one. But the Emperor insisted and pressed Mahī Mithā not to consider this point so that the latter agreed to the betrothal of his daughter and asked the Emperor to come to his house with the marriage procession. The Mahī's people then called together his relatives and friends. He told them that the Emperor requested his daughter in marriage and asked their opinion. Some were in favour of the proposal and others were not but the majority agreed to it and so the betrothal took place. The Emperor came with his marriage procession and Mahī Mithā called in all the brethren of his caste to feed and serve the bridegroom's party.

Some Jatts accompanied the Emperor and after the bridegroom's party had stayed in Mahī Mithā's house for two nights, one of the brethren of the latter suggested that alms should be distributed in order to make his name famous.

The people who had come with the Emperor were accompanied by Mīrasī<sup>1</sup> for service and so were the brethren who had come at Mahī Mithā's call. They began to distribute alms from the roof of the house. The rupees were of the Emperor Al bar's coinage. Mahī Mithā gave one rupee to each of the Mīrasīs who had accompanied his brethren but gave only eight annas each to the Mīrasīs who had come with the Jatts of the Emperor's party, for he thought that those Jatts had disgraced him by their presence.

<sup>1</sup> Mīrasī are a kind of beggar bard who attend wedding feasts and they can pick up

Then, the marriage having been solemnised the bridegroom's litter for ceremonial departure was given to the Emperor

### PAÑJĀBĪ OF EAST MONTGOMERY

As one more example of Panjabi merging into Lahnda I give a short extract from a version of the Parable of the Prodigal Son which comes from the Pak Pattan Tahsil of the Montgomery district I give it only in the Roman character with an interlinear translation No special remarks are required The language is the same as that of West Lahore and of Sialkot

[ No 26 ]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

### PAÑJĀBĪ

#### DIALECT OF

EAST CENTRE OF BARI DOAB

(DISTRICT MONTGOMERY, TAHSIL PAK PATTAN)

Hikk	admīde	do	puttar	re	Unhāde	vichchū	laudhe
<i>One</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them of</i>	<i>from in</i>	<i>by the</i> <i>younge</i>
puttar	peonū	akhiā	'peo	mal	te	ijakhā	hissa
<i>son</i>	<i>the father</i>	<i>to</i>	<i>it was said</i>	<i>father</i>	<i>cattle</i>	<i>and</i>	<i>property of</i> <i>share</i>
jehra	mamū	āūda hai	mamū	dch	Tadā	peo	mal
<i>what ever</i>	<i>me to</i>	<i>arriving is</i>	<i>me to</i>	<i>give</i>	<i>Then</i>	<i>by the</i> <i>father</i>	<i>the</i> <i>cattle</i>
te	ijakh	unhānū	wand	ditta	Thore	dihā tū	
<i>and</i>	<i>the</i> <i>property</i>	<i>them to</i>	<i>having</i> <i>divided</i>	<i>was</i> <i>given</i>	<i>A</i> <i>few</i>	<i>days</i> <i>in</i>	
pichchhe	ludhe	puttar	sara	kujh	hikathā	hai he	hikk
<i>after</i>	<i>the</i> <i>younge</i>	<i>son</i>	<i>all</i>	<i>everything</i>	<i>together</i>	<i>made</i> <i>having</i>	<i>(in)</i> <i>one</i>
dūede	des	chala gā	Utthe	apda	mal	ijakh	bhāre
<i>distant</i>	<i>country</i>	<i>went</i> <i>away</i>	<i>There</i>	<i>his</i> <i>own</i>	<i>cattle</i>	<i>property</i>	<i>evil</i>
hāmmā vich	luta ditta	Jis	vele	palle	kujh		
<i>deeds in</i>	<i>was</i> <i>cast</i> <i>away</i>	<i>At</i> <i>what</i> <i>time</i>	<i>in</i> <i>the</i> <i>corner</i>	<i>of</i> <i>his</i> <i>garment</i>	<i>anything</i>		
nā	ijhā	tā	us	des vich	waddā	kal	paī gā
<i>not</i>	<i>remained</i>	<i>then</i>	<i>that</i>	<i>country</i>	<i>in</i>	<i>a</i> <i>great</i>	<i>famine</i>
vī	ajot	ho gā	tā	us	des vich	hikk	wadde
<i>even</i>	<i>helpless</i>	<i>became,</i>	<i>then</i>	<i>that</i>	<i>country</i>	<i>in</i>	<i>one</i>
Us	wadde	admī	usnū	apdī	wahā vich	surā	charāwanda
<i>By</i>	<i>that</i>	<i>great</i>	<i>man</i>	<i>him</i>	<i>as</i>	<i>for</i>	<i>his</i>
hana ditta	Us da	dil	eh	akhda ha	jehriā	ghrī	suī
<i>it</i>	<i>was</i> <i>made</i>	<i>Him</i>	<i>of</i>	<i>mind</i>	<i>this</i>	<i>saying</i>	<i>was</i>
khāde ham	unhāde	nal	apda	dhudh	bharā	jo	usnū
<i>eating</i>	<i>are</i>	<i>them</i>	<i>of</i>	<i>with</i>	<i>my</i> <i>own</i>	<i>belly</i>	<i>I</i> <i>may</i> <i>fill</i>
dēda ah							
<i>giving</i>	<i>was</i>						





ਵੀਰੀ । ਤੁੰ ਉਠੀਏ ਠਾਪਣ ਵੇ ਪੰਜ ਸਾਲਿਠ । ਤੇ ਠਾਕੇ ਮੂਠ ਥ ਕੇ ਠੀ  
 ਸਿਖਿਠ । ਠੇਮ ਵੇਠੀ ਠਾਗ ਠਾਠੇ ਠਾਕੇ ਮੋਠੀਏ ਠੀ ਗਲਿ ਠੇ ਲਠੀਠ  
 ਠਾਕੇ ਗਤ ਸੁਗਿਠ । ਪਤੀਠ ਠੀ ਠਾਖਿਠ ਕੇ 'ਤੇ ਵੱਖੁਠੀ ਗੰ ਠਾਗਾਠੀ ਠਾ .  
 ਤੁਗਠਿ ਪਰਮ ਠੀਠ ਠਾਕੇ ਤੁਾ ਠੇ ਠੀ ਠੀ ਕੇ ਠੀ ਤੁਗਠਿ ਪੁਠਾ ਠੀ । ਵੇਠੇ  
 ਠਾਪਣ ਵੇਠੇ ਠੀ ਠਾਖਿਠ ਕੇ ਠਾਥੇ ਠੀ ਪੇਠਾਠੇ ਠੀ ਲਿਠਠ ਠਾਕੇ ਠੀ  
 ਲਿਠਠੀ । ਤੇ ਠੇਮ ਤਥ ਤੁਠੀ ਠਾਕੇ ਪੈਠੇ ਠੀ ਲਿਠਠੀ । ਠਾਕੇ ਠਾਗ ਠੀ ਤੇ  
 ਠੁਗੀ ਗਤਮੈ ਠੇ ਕੇ ਗੇਠੇ ਤੇ ਪੁਠਾ ਗੇਠਾਠੇ ਤੁਾ ਠੀ ਪੇਠ । ਗੇਠਾਠਾਠੇ  
 ਤੁਾ ਗਿਲਿਠ । ਤੁੰ ਠੀਠ ਠੁਗੀ ਠਾਠ ਲਗੀ ॥

ਠਾਕੇ ਠੇਮ ਵੇ ਪੁਠਾ ਠੀਠੇ ਠਿਠ ਠ । ' ਕੇ ਠਾਠੇ ਠਾਠ ਠਾਠੇ ਗੇਠੇ ਤੇ  
 ਗੇਠਾਠੀ ਵਲਿਠ ਗੁਗੀ । ਤੁੰ ਠੇਮ ਵੇਠੇਠੀ ਗਿਠਿਠ ਤੇ ਪੁਠਿਠ ਕੇ ਤੇ ਠੀਠ ।  
 ਠੇਮ ਠੀ ਠਾਖਿਠ ਕੇ ਤੇ ਤੇ ਠਾਠੇ ਤੇ ਤੇ ਵੇਠੇ ਵਠੀ ਪੰਜ ਠੀਠੀ ਠੇ  
 ਠੀ ਕੇ ਠੀਠੇ ਵੱਖੀ ਵੱਖੀ ਠਾਠੇ ਗਿਠ । ਠੇਮੇ ਤੇ ਠੀਠ । ਗੀ ਸਿਠਿਠ  
 ਕੇ ਠੀਠਾ ਕੇ । ਤੁੰ ਠੇਮ ਵੇਠੇ ਵੱਖੀ ਠਾਠੇ ਠੀ ਗੇਠੇ । ਠੇਮੇ ਵੇ ਠੀ  
 ਠੀਠ ਸਿਠਿਠ ਸਿਠਿਠ ਠੀਠੇ ਵੱਖੀ ਠਾਠੇ ਤੇ ਠੀ ਠੀਠ ਠੀਠੇ ਠਾਕੇ ਠੀਠੇ ਤੇ ਪੁਠਾ  
 ਵੱਖੀ ਗੀ ਤੇਠੇ । ਤੁੰ ਤੁਠੇ ਠੀਠੇ ਠੇ ਵੇਠੇ ਵੱਖੀ ਵੱਖੀ ਗਿਠੀ ਗੀ ਸਿਠਿਠ ਕੇ  
 ਠਾਪਣੇ ਵੇਠੇ ਠੀਠੇ ਠੁਗੀ ਗੇਠੇ । ਠਾਕੇ ਠੀਠ ਤੇ ਤੇ ਪੁਠਾ ਠਾਠੇ ਠੀਠੇ ਤੇ ਗੇਠੇ  
 ਠੀਠੇ ਠੀਠੇ ਠੀਠੇ ਸਿਠਿਠ ਠੇਮ ਵੇਠੇ ਵੱਖੀ ਪੰਜ ਠੀਠੀ । ਠੇਮੇ ਠੀ ਠਾਖਿਠ  
 ਤੇ ਪੁਠਾ ਤੁੰ ਗੇਠੇ ਗੇਠੇ ਠੀਠੇ ਤੇ ਤੇ ਕੇ ਠੀਠੇ ਗੇਠੇ ਤੇ ਗੇਠੇ ਤੇ ਤੇ । ਠੀਠੀ  
 ਠੁਗੀ ਗੇਠੇ ਤੇ ਠੁਗੀ ਠੀਠੀ ਸਿਠਿਠੀ ਤੇ । ਠੀ ਕੇ ਤੇ ਤੇ ਵੱਖੀ ਗੇਠੇ ਵੱਖੀ  
 ਗੇਠੇ ਠੀ ਪੇਠੇ ਤੇ । ਠਾਕੇ ਗੇਠਾਠੀ ਗਿਠਾਠੇ ਵੇ ਗੇਠੇ ਪੁਠੇ ਗਿਠੀ ਗਿਠੇ ਤੇ ॥



## SPECIMEN I.

## DŌGRA CHARACTER

ਪਰ ਨਾਸਾਗਾ ਸੇ ਸੇ ਜੁੱਤੋ ਆਪ ਸਿ ਪਾਸਾ  
 ਨਾਕ ਕੈਤਪ ਪੰਧਵਾ ਨਯੋਨ ਨਰ ਤਪ ਧੰਧੋਨ  
 ਕੰਪਸੁਤਾ ਸਲਾ ਨਾਪ ਤੋਜੇ ਸੇਵਾ ਜੋਕੇ-  
 ਤੇਪ ਨਤ ਸੇਵਾ ਸਭ-ਸਭੇ ਤੁਲ ਨਿਕੇ ਸੰਨ  
 ਠੇਕੇਕਾ ਪਾਗਾ-ਸੁਠ ਸੁਠੇ ਆਖਿ ਸੇਣ ਜੇਰੇ  
 ਨੇਕੇਠੇ ਜੁਤਰ = ਨਰ ਜਪ-ਕੇਰੇ ਕੇ ਠ - ਕਰਾ  
 ਸਠੇ ਸਠੇਪ ਸਲਾ ਜੈਨਲ ਕਾਰ ਸੁਠੇ ਆ  
 ਸਾਗਨਲ ਸੰਨ ਲੁਸ ਜਣੇ ਕਤਪ ਠੇਕਾ-ਸੁਠ  
 ਸੁਠੇ ਨਾਸ ਜਪ ਯੋਸ ਕਰਾ ਸਠੇ ਨਿ  
 ਸਲਿਯ ਪਾਸ ਪਾਠ ਕੰਨ ਜਾਗਲ ਸੁਠ  
 ਤੇਤੇ ਕੰਨਲ ਤੇਤੇ ਨਾਗ ਸੁਠੇ ਨਿ ਸਲਿਯਮ  
 ਕੇਕ ਪਾਠ ਕੰਪਸੁਤਾ ਧੰਨ ਸੇਵੇ ਕੰਨੇ ਨਾਗ

[ No 1 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## PAÑJABI

Dogra Dialect

(STATE JAMMU)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION

El (ik)	vāmidē	do	potu (puttar)	th e	Ude ( ūde)	vichr (vichehna)
One	man of	two	sons	we: e	Them of	fi om in
mukran e	baba kī (babbe kī)	akhe r (akhr)	j e	h e	bapu (bapu) jī	
the younger by	the father to	it was said	that	O	father	
ja edatā a	j e	hesa (hussa)	mel ī (miki)	pojdr (pyda)		
the propety of	wat	share	me to	falling		
-he e (hāi)	sahē (sai)	mel ī (mīl ī)	da ī dn o (dei dō)	ṭ a (ṭā)	usrrī	mal
is	that	me to	give away	Then	him by	the wealth
un e l ī	vadi dātā (vandi ditta)	Atā	th mo (thore)	den (dinc)	pechhā (pechhho)	
them to	having divided was given	And	a few	days	afterwards	
nokran (nikīai)	patarn e (puttarāno)	sab kēja (kijh)	l anthr (littina)	hāi		
the younger	son by	all anything	together	having made		
d ur	des e d ā	prid a (pīdī)	kīta	rāi	uthr (utho)	
a far	countiy of	journey	was made	and	there	
apn a	mal	luch pnc lan e (lānno)	ud aī datī (ditta)			
his own	wealth	debanded by	was squandered away			
At e	jad	sab	khāich	l arī ch ul r (ohukl r)	us	
And when	all	expenditure	having made	was completed	that	
m ulkh (mulkhā)	vich	brī	l al	pī gū (pāi gr)	atē	
countiy in	a great	fan me	fell	and		
oh k'ngal	hon	laga (laggī)	at e	us	molkhnd (mull handh)	
the poor	to be	began	and	that	countiy of	
'il	hid e	ja ed ātā wāld o	jaī	laga (laggī)		
a great	propety person to	having gone	he was joined			



'Osnaṁ (usnaṁ) osi (usi) khetr ẽ vich sui chainaṁ bheṛa (bheṛa)  
*His by him fields in swine to feed it-was sent*

'Ataṁ 'osd'ī (usdī) marṅi tñ ḡ e 'un e (une) sekīe (sikīe) kaṁ e (kaṁṁ)  
*And him of desire was that those huts by*

ḡ ere (ḡeṁe) s ur kh d en (khāden) apar dñahd (ādh) bhra e  
*which the swine eating as e his own belly he may fill*

ḡ c k u (koi) osi (usi) nahī (nahī) dad a (dada) thā T'ad hocchī a (hocche)-  
*which any one to him not giving was Then scuse*

vich 'a'e a (aṁ) 'akhā a (akhā) 'm er e bābd e (bābde) kīma (kīma)  
*in he came it was said 'my father of how many*

majora (majora)-ki matā r utī (ruti) ha (ha), 'ate r ū bh ukha  
*labours to much bread is, and I hungry*

mar a Mēha (mē) utñ e (utñ) 'apne bab e (babbe) kachh ḡ a'a (ḡa)  
*die I having arisen my own father near will go,*

'ataṁ 'usi akhān (akhān) ḡ c h c bh u ḡ i (bhugū) mchā (mch)  
*and to him I will say that, 'O father, by me*

'asmanād a (asmanāda) 'ataṁ t usraṁ pr ḡ d kit (kit)-ho (hu),  
*heaven of and of you sin done is,*

'is ḡ ug (ḡug) nahī (nahī) ḡ c bhāṁ (bhā) t usraṁ potra (potra) kh u a (khū),  
*(of) this woi thy (I am) not that again you son I-may be called,*

nāḷi (nāḷi) 'apne majora (majora) vicha 'i ḡ uch (ḡuch) bhra u (bhāu) " T a (ta)  
*me your own labours in one life make " Then*

'otñ a c (utñ) 'apne bab (babbe) p'as chāḷ e i (chālī), t a (ta)  
*having arisen his own father near I went, and*

ਸਰਬ ਸਰ ਆ ਸਰ ਚਿ ਸਿਯ ਸਿਯ  
 ਮਧਿ ਕਠਿ ਤੁਠ ਸਰਬ ਸੁਰਿ ਸਰਬਿ ਚਿ ਗਲ  
 ਕਰਕ ਲਲਾ ਲੁਕਿ ਸੁਰਿ ਗੁਲ ਸਗਿਲਿ ਸੁਰਿ-  
 ਰੁ ਚਿ ਸਰਬਿ ਰੁ ਤੁ ਧਰਿ ਗਾ ਸੁ  
 ਸਗਿਲਿ ਸੁਰਿ ਤੁਠਿ ਗਲੁ ਕੁਰਿ ਸੁਰਿ ਚਿ  
 ਰੁਗਿ ਰੁਗਿ ਰੁ ਰੁਗਿ ਤੁਠਿ ਸੁਰਿ ਧਰਿ  
 ਧਰਿ ਰੁ ਸਗਿਲਿ ਕੁਰਿ ਕਠਿ ਸਰਬਿ ਰੁ ਕੁਰਿ  
 ਕੁਰਿ ਕੁਰਿ ਸੁਰਿ ਕੁਰਿ ਚਿ ਕੁਰਿ  
 ਕੁਰਿ ਕੁਰਿ ਕੁਰਿ ਕੁਰਿ ਕੁਰਿ ਕੁਰਿ ਕੁਰਿ  
 ਕੁਰਿ ਕੁਰਿ ਕੁਰਿ ਕੁਰਿ ਕੁਰਿ ਕੁਰਿ ਕੁਰਿ  
 ਕੁਰਿ ਕੁਰਿ ਕੁਰਿ ਕੁਰਿ ਕੁਰਿ ਕੁਰਿ ਕੁਰਿ

'aj'e d'ūr thā j'e 'usī dekh'ā (dikhiā); 'usde  
yet far he-was that to-him it-was-seen; him-of

babā (babbe)-k'ī tars 'ā'e'ā (āiā), 'atai dr'ur'ī (daurīe) 'usī gale-  
the-father-to compassion came, and having-run to-him the-neck-

-kan'e (kanne) P'āi-late (lai-litā), 'atai mat'ā ch'umī'ā. Pōtar'e (puttarai)-  
-by it-was-taken, and much it-was-kissed. The-son-

-n'e 'usī ākhāā (ākhiā) j'e, 'h'ē bāp'ū-jī, meli (mē)  
-by to-him it-was-said that, 'O father, by-me

'āsmāpā (āsmāpī) 'ate tūsarā (tusārā) pr'ād kitā, 'atai hōn (hun) 'is  
Heaven and of-you sin was-done, and now (of-)thīe

j'ug (jōg) nahi (nahī) j'e bhari (bhiri) tūsarā (tusārā) pōtar (puttar) kh'usā (khwā),  
worthy (I-am-) not that again your son I-may-be-called.'

Bāban'e (babbene) 'appe nā'ukrai (naukrē)-k'ī ākheā (ākhiā) j'e, 'khar'e-  
The-father-by his-own servants-to it-was-said that, 'good-

-th'ū (thō) khar'ī pōchhak (pōshāk) kaḍī (kaḍī) la'i'ā'n (liāo), 'atai 'usī P'u'ā'n (lōāo);  
-thau good garment having-taken-out bring, and to-him put-on;

h'ur (hōr) 'usde hath nāṭhi (nūṭhi), 'atai pēr'e (pairē) jōr'ā P'u'ā'n (lōāo),  
and him-of (on-)hand a-ring, and on-the-feet a-pair(-of-shoes) put-on,

'atai 'as kh'ācho (khāchāi) t'e khōchhi (khushī) manāchāi (manāchāi); k'ī (ki) j'e  
and we may-eat and rejoicing may-celebrate; because that

mārā (mērā) 'ch pōtar (puttar) m'u'e-da-thā (mōidā-thā), hōn (hun) j'ī pain (pāi); g'u'achā (gōāchā)-  
my thīe son dead-was, now alive fell; lost-

-d'ā (liā, hōn (hun) melā (miliā). T'ā (tā) 'oh kh'uchhi (khushī) karne (karan) lagni (laggo).  
-was, now (is-)found.' Then they happiness to-do began.



ਸੁਭੇ ਨਿਸਲ ਪਾਰ ਚੁੱਕੇ ਚੁੱਕੇ ਪਸ ਥਾਂ ਸਫ ਘਰ  
 ਕਰ ਸੁਭੇ ਸਾਰ ਤੇ ਸਮੇਂ ਸੰਪੰਨੇ ਸਿੰਠੇ ਤਕ  
 ਕਰ ਕੁਝ ਕਠੇ ਸਮੇਂ ਤੇ ਸੁਭੇ ਸਾਰ ਚੁੱਕੇ  
 ਕਰ ਕੁਝ ਕਠੇ ਸੁਭੇ ਸਾਰ ਸੁਭੇ ਸਾਰ ਤਕ ਕਠੇ  
 ਤੇ ਤੇ ਪੰਚ-ਤਕ ਪਠੇ ਚੁੱਕੇ ਕੁਝ ਕਠੇ  
 ਕਰ ਕੁਝ ਕਠੇ ਸੁਭੇ ਸਾਰ ਸੁਭੇ ਸਾਰ ਕਠੇ ਕਠੇ  
 ਕਰ ਕੁਝ ਕਠੇ ਸੁਭੇ ਸਾਰ ਸੁਭੇ ਸਾਰ ਕਠੇ ਕਠੇ  
 ਪੰਚ ਕਰ ਪਠੇ ਸੁਭੇ ਸਾਰ ਸੁਭੇ ਸਾਰ ਪੰਚ  
 ਕਰ ਕੁਝ ਕਠੇ ਸੁਭੇ ਸਾਰ ਪਠੇ ਕੁਝ ਕਠੇ  
 ਕਰ ਕੁਝ ਕਠੇ ਸੁਭੇ ਸਾਰ ਕੁਝ ਕਠੇ ਕੁਝ ਕਠੇ  
 ਕਰ ਕੁਝ ਕਠੇ ਸੁਭੇ ਸਾਰ ਕੁਝ ਕਠੇ ਕੁਝ ਕਠੇ

Atai usd a badn potar (puttu) lhaitu (lhetrai) vach (vich) tha J a (jā) ghara (ghare)-  
*And him of the elder son the field in was When the house*

kachh a e r (ar) gan e tai nachnru d i brel soni (sum) T a (tā)  
*near he came singing and dancing of noise was heard Then*

el (ik) na ukra (naukre) l i sad e n (sada) tai pochh r (puchha) j e ' e h e (eh)  
*a servant to it was called and it was asked it at this*

k h e (keh)? Usnai usi akhe r (al ha) j e tai r bhruah (bhara) a e r (am),  
*what? Him b j to him it was said that thy b other came*

tai tere babn e (babbene) b r u i dhahru m (dham) l i t i is k a i i  
*and thy father by a great feast (is) made this for*

j e oh raji baji r i g e r (ga) Osnru (usru) r h u (roh)  
*that he safe and sound arrived Him by anger*

l aru r (karu) nah i (nari) chru h a (ch ihri) j e r ndr r j a e T a (tā) usdai  
*was made, not he was ed it at with in he may go Then I am of*

babn o (babbe ne) b h r u r u a i osi (usi) m r n r e (m r n r r) Osnai (usnai) b i b e (babbe)  
*the father by outside having come to him it was also stated Him to the father*

k i o t a r (uttar) det r (ditta) dekh (dil h) etru r (itru) h a n e (han) d r i r ũ t u i i  
*-to answer was given see so many years of I t j*

tahl k a n ũ h e (I r u n a h ũ) a i a i k a d a i (I a d a i) t u e h o l m e (hul me) b h r u n a h i (nahi) h o e r (hoi )  
*as vice doing an and ever tly o der o i side not (I) because*

t r (tā) tod (tudh) k a d a i (I a d a i) el (il) b a k r u d r b a c h r (bachcha) m i l i (mih)  
*nevertheless by thee ever one goat of young one me to*

ਤਰੀ ਸੇ ਤੁਲਾ ਕਰ ਸਾਗੈ ਨਕਰੈ ਕਰੈ ਆਇ ਮਨਿ  
 ਸੁਕੈ ਕਸਕ ਤੇਰੈ ਪਰੇ ਪੁੰਝੇ ਸਾਧਕੈ ਨੇਕ ਕੈ  
 ਤੇਰੇ ਸਲ ਕੰਠੇ ਸਾਧੈ ਗਿਲ ਤੇਰੇ ਸਿਮ ਪੁਕਾ  
 ਧਰੀ ਧਰਮ ਕਾਇ ਠਿਕੈ ਠਿਕੈ ਸਾਧੈ ਤੇ ਪੁੰਝੇ  
 ਤੇਰੇ ਸੁਖ ਮਰੈ ਕੇਰੇ ਤੇ ਕਰੈ ਕੈਰੇ ਗੈ ਤੇ  
 ਸੁ ਤੇਰੇ ਤੇ ਭਰੀ ਆਇ ਮਨਿ ਤੇ ਆਇ ਕਾਇ  
 ਸਭੈ ਸਾ ਠਿਕੈ ਕਰੈ ਕਰੈ ਤੇਰੇ ਪਰੇ ਭਰੈ ਮਰੈ  
 ਸ ਆ ਸੁ ਕਰੈ ਪੁਕਾਇ ਸੁਕੈ ਸਾਧਕੈ-  
 ਸਾਧਕੈ - ਸਾਧਕੈ ਕਰੈ ਕਰੈ ਸਾਧਕੈ

nahī (nahī) dāt a (dātā), j e apnā j arā (yārā) l anā (lānā) kh uchhī (khushī) man ā  
*not was given that my own friends with happiness I may celebrate*

atnī j ad e (j ad) ter e (tērā) eh potar (puttar) a e i (ā) j snā e (j snā)  
*and when thy this son came whom by*

ter a mal k āj j rā (k āj j rā) d e ud a (udā) t ud (dūt) (t) usd (usd) was t (wast)  
*thy wealth has lots to was squandered him of for*

badī dh dhām (dhām) k itā U snā osī (usī) akhā (akhā) hā potar (puttar),  
*a great feast was-made Him by to I'm it was said 'O son*

t u (tū) sudn m crā k achh hā (hā) t ai j e k e j (k e j) m r (m r) hā (hā)  
*thou ever of-me near art and what anything mine is*

sah (seh) ter (tērā) hā Bhārī (bhārī) kh uchhī (khushī) manām t ai kh uchhī (khushī) k arā  
*that time is Again happiness to be celebrated and happiness to be done*

ch r hī d i hā k i j e ter a ehā bhār h (bhār ) m u c (m u c)  
*proper is because that thy this brother dead*

d (dā) thā sah (seh) j n (j n) p a e a (p e a) hā atnī g u uchhī (g uchhī)-  
*was he at once fallen is, and lost*

g n e i (g n a) d n thā sah (seh) h un (h un) mahī (mih) g n (g n) l n  
*gone was he again found gone is*

[No 2]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ

DŌGRĀ DIALECT

(STATE JAMMU)

## SPECIMEN II.

CHAMBA TAKRĪ CHARACTER

16। ਤੰ ਠੀਕ ਅਖਰੀਮ। ਸਿਠ ਗੋਰ ਗਮੀਣੀ ਸਰੋਮ। ਸਿਠ  
ਖਿਯ ਗਿਲਿਟ ਗਮੀਣੀ ਕੰਠੋਂ ॥

17। ਤੰ ਪੰਝ ਠਗ ਸਿਠ ਗਮੀਣੀ। ਸੁ ਠੀ ਲੁਟ ਲੈਮ। ਤੰ  
ਗਮੀਣੀ ਰੋੜ ਖਿਠੋਂ ॥

18। ਤੰ ਗੋਰ ਠੀਕ ਲੰਡੀਣੀ ਗਮੀਣੀ ਤੋਰੋਂ। ਸਿਠ ਖਿਯ  
ਗਿਲਿਟ ਗਮੀਣੀ ਕੰਠੋਂ ॥

19। ਤੰ ਠੀਕ ਗੋਰ ਗਮੀਣੀ ਸੁ ਠੀ ਖਿਯ ਰੋੜ। ਤੰ ਗਿਮੀ  
ਰੋੜ ਖਿਠੋਂ ॥



[No 2]

## INDO-ARYAN FAMILY

CENTRAL GROUP.

PAÑJĀBĪ

DOGRA DIALECT

(JAMMU STATE)

## SPECIMEN II.

DÓGRA CHARACTER

੧ ਤੰਬ ਤਾਲ ਕਤਖਾਂਸਿ ਸੁ ਮਰਿ  
 ਗਮਾਰਕੀ ਸਤਿਕ ਕੁ ਖਿਸ ਮਾਲ  
 ਗਮਾਰਕੀ ਕੁਪਕ

੨ ਤੰਬ ਚੰਗ ਠਾ ਸਰੰਗ ਗਮਾਰਕ  
 ਰਕਿ ਕੁਤਾ ਕਰਿ ਕੈਲੁ ਤੁਲਕ ਮਿਸਾ  
 ਰਕਿ ਰੰਗਿ ਖੁਤਯੈ

੩ ਤੰਬ ਚੰਗ ਠਿਰੰਗ ਕੰਕਾਰਕ:  
 ਗਮਾਰਕ ਚੰਗ ਤੋਕ ਕੈਤ ਖਿਸ ਮਕਾਰ  
 ਗਮਾਰਕ ਕੋ: ਕੁਲਕੈ

੪ ਤੰਬ ਕਰਕੈ ਮਤੁਪਕ ਮਿਰੰਗ ਮਕ  
 ਕੋ ਖਿਸ ਕੁਤਕ ਕੁਤਕ ਮਿਰੰਗ: ਕੋ ਕੋਤ  
 ਖੋਤਕ

[ No 2 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

DOGRA DIALECT

(JAMMU STATE)

## SPECIMEN II.

## TRANSLITERATION AND TRANSLATION

- 1 Hã r e ja ghahbrã òdã (ghabraõda) chet (chit) m era  
*Ah, soul (is) uneasy heart my*
- Gadã e kã (Gaddie lã) cha uhã (chruãda) ket (kit) bed (bidh) milã e (milã)  
*the Gaddã fo (is) wishing (in) what manner may one meet*
- Gadã e kã (Gaddie kã) ja e ke (ja l e) ?  
*the Gaddã to gone having ?*
- 2 Hã r e pañj thag ch u ñ (chorã) Gadã edã (Gaddiedã)  
*Al five robber thieves the Gaddã of,*
- raha (rah) bhahã (bhã) l ut laid e (laide), ta ar e (tare) gendã (gindã)  
*(on) the road even waylay, stars counting*
- n u (nũ) rã en (rañ) b ehawã (bihawã)  
*to the night passes*
- 3 Hã r e ichhk (ishk) on ukha (onokha) larã e kã  
*Al love wondrous the wife to*
- Gadã edã (Gaddiedã) hu en (huan), ket (kit) bed (bidh) malã e (malã)  
*the Gaddã of became, (in) what manner may one-meet*
- Gadã e kã (Gaddie kã) ja a hai (ja l e)  
*the Gaddã to gone having*
- 4 Hã r e kar lai (ke) mhrãhabatã (mahabbat) man u e (manue) de  
*Al made having love man of*
- rah vuch (vuch) rah e (rahnde), tare gendã (gindã) n o (nũ) rãhan (rañ)  
*the road in they ren an, stars counting to the night*
- buhã e (bilãwe)  
*passes*



## FREE TRANSLATION OF THE FOREGOING.

1 Ah my soul is uneasy, my heart longs for the Gaddi<sup>1</sup> How shall I go and meet him ?

2 Ah five robbers and thieves waylay the Gaddi on his path I pass the night counting the stars

3 Ah a passionate love for the Gaddi has taken possession of me his wife How shall I go and meet him ?

4 Ah once a woman has loved she ever remains in longing for (her) man I pass the night counting the stars

---

<sup>1</sup> Gaddi the name of a tribe of hill shepherds The speaker is a Gaddi's wife  
These are the five passions—lust anger avarice love and pride

## KANDIĀLĪ

The river Ravi skirts the south east corner of the Jammu State. On the other side lies a hilly tract forming the north east corner of the Punjab district of Gurdaspur. The main language of this district is standard Panjabi but in this tract and its neighbourhood the following hill languages have been reported —

	Reported to be spoken by—
Gujar	60 000
Dogra	60 000
Kapdi h	10 000
	TOTAL
	130 000

Of these Gujari will be dealt with under the Pahari languages. Dogra has just been described. Kandiāli is the dialect of the country round Shrihpur Kandi close to the Ravi. It is not a distinct dialect but is merely ordinary Dogra mixed with standard Panjabi. It is unnecessary to give any lengthy specimen of it. A few sentences from a version of the Parable of the Prodigal Son will suffice to show its character. It is uncertain whether *e* should be written long as in Panjabi or left unmarked as in Dogra. I have followed the latter system.

[No 3]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PANJABI

## KANDIALI DIALECT

## (GURDASPUR DISTRICT)

kuse	manul khede	dāv	puttā	the	Unhĩ bichchõ	
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>and</i>	<i>Them from among</i>	
īulāreñc	brbbe kī	ikhī	bapū jī	me kī	mū	zhāeda
<i>the younger by</i>	<i>the father to</i>	<i>it was said</i>	<i>O father</i>	<i>me to</i>	<i>my</i>	<i>house of</i>
hīsa dā dō	ūnī	unhĩ kī	īasofī	brāndī	dittā	Thorĩ
<i>share give'</i>	<i>By him</i>	<i>them to</i>	<i>property</i>	<i>having divided</i>	<i>was given</i>	<i>A few</i>
dānĩ pichhchhõ	īulāre	puttāreñc	īarī	īasofī	īttthā	ītttā
<i>days after</i>	<i>the younger</i>	<i>son by</i>	<i>all</i>	<i>the property</i>	<i>together</i>	<i>was made</i>
kuse	dur	mulke lī	chāh ge	īttthĩ	unhĩ	luch pīne bich
<i>a certain</i>	<i>distant</i>	<i>country to</i>	<i>I went away</i>	<i>There</i>	<i>by him</i>	<i>debauchery in</i>
īarī līchh (pronounced līsh)		—aw ī arī	Judĩ	ūde	īrchh	īrchh (līsh)
<i>every thing</i>		<i>was squandered away</i>	<i>When</i>	<i>him of</i>	<i>with</i>	<i>an illing</i>
bī nāhĩ	rehr	ĩ	uttthāĩ	māī	ī arī	pāī gū
<i>also not</i>	<i>remained</i>	<i>then</i>	<i>there a great</i>	<i>famine</i>	<i>fell</i>	<i>Him to</i>
pū gū	us	pīsede	kuse	īarīne līchh	ge	ūnĩ
<i>fell</i>	<i>that</i>	<i>neighbourhood of</i>	<i>a certain</i>	<i>one came</i>	<i>he went</i>	<i>By him</i>
surĩdī	gūwīr	lū dittā				<i>him as-for</i>
<i>scene of</i>	<i>(for) lending</i>	<i>it was appointed</i>				

## THE KĀNGRĀ DIALECT.

The District of Kangra proper (excluding Kulu, Lahaul, and Spiti) lies to the north of Hoshiarpur, and to the south of the Chamba State. To its east lies the State of Mandi, and to its west the north-eastern corner of Gurdaspur. The language of Hoshiarpur is Standard Pañjābī, those of Chamba and Mandi are forms of Western Pahārī, and the main languages of that portion of Gurdaspur which lies to the west of Kangra are various forms of Dōgrā. In Kangra itself, on a part of the northern border, near Chamba, the Gādīs who inhabit that tract speak a form of Pahārī. Over the rest of the district we meet with a form of Pañjābī, which is mixed with the neighbouring Dōgrā and Pahārī, and even shows traces of the influence of Kāshmīrī. The number of speakers of the Kāngrā dialect is estimated to be 636,500.

The Kāngrā dialect does not employ the ordinary Gurmukhī character, but is written in that form of Ṭākṛī which is current in Chambā. It was originally intended to print the specimens in Chamba-Ṭākṛī type, as has been done in the case of Dōgrā; but difficulties were experienced in obtaining a sufficient supply of the type, and lithographed facsimiles of the manuscript as prepared for the press have therefore been substituted. This manuscript was not written by a native of Kangra. And as the alphabetical system has been explained when dealing with Dōgrā, and as, moreover, the dialect closely resembles Dōgrā in several important points, I have placed the account of this form of speech after that of Dōgrā.

In pronunciation, a short *e* is common, as in *seh*, he; *teh*, service; *babbedā*, of a father. Sometimes a long *ū* is substituted for the final *ā* of nouns, as in Kāshmīrī; thus, *māhūnū* (almost pure Kāshmīrī), a man; *chhēlū*, a kid. This is also common in the neighbouring Pahārī dialects.

In the declension of nouns, all masculine nouns have an oblique singular form in *e*, whether they end in a consonant or in a vowel. Thus, *babbe*, oblique form of *babb*, a father. This method of forming the masculine oblique case singular, and the formation of the accusative-dative with *kī* are both typical of Dōgrā. The oblique plural of masculine nouns in *ā* ends in *eā*. Thus, *ghōreāḍā*, of horses, but *gharāḍā*, of houses.

Feminines ending in vowels and some ending in consonants form the oblique case singular by adding *ā*, while others ending in consonants form it by adding *ī*. The following table shows the various changes which a noun undergoes in declension —

SINGULAR.		PLURAL.	
Nominative	Oblique	Nominative	Oblique
<b>Masculine—</b>			
<i>Ghōrā</i> , a horse	<i>ghōre</i>	<i>ghōre</i>	<i>ghōreā</i> .
<i>Ghar</i> , a house	<i>ghare</i>	<i>ghar</i>	<i>gharā</i>
<i>Bichchū</i> , a scorpion	<i>bichchue</i>	<i>bichchū</i>	<i>bichchūā</i>
<b>Feminine—</b>			
<i>Bittī</i> , a daughter	<i>bittīā</i>	<i>bittī</i>	<i>bittī</i> .
<i>Junās</i> , a woman	<i>junāsā</i>	<i>junāsā</i>	<i>junāsī</i>
<i>Baīhn</i> , a sister	<i>baīhni</i>	<i>baīhni</i>	<i>baīhni</i> .

The case of the agent is formed as follows —

Singular:	Plural
<i>ghorē</i>	<i>ghorēā</i>
<i>gharē</i>	<i>gharā</i>
<i>bichohūē</i>	<i>bichohūā</i>
<i>bittē</i>	<i>bittā</i>
<i>junasē</i>	<i>junasā</i>
<i>bashnē</i>	<i>bashnā</i>

It will be observed that the agent plural is always the same as the oblique form plural

The suffix of the accusative dative is *ka oi jo*<sup>1</sup> That of the locative is *bich* In other respects the declension of nouns follows Pañjabī

Adjectives follow the rules of Pañjabī, except that an adjective agreeing with a noun in the agent case is itself put in that case Thus, *lahūē puttē*, by the younger son

The first two personal pronouns are thus declined —

	I	We	Thou	You
Nominative	<i>ma</i>	<i>asa</i>	<i>ti</i>	<i>tusa</i>
Agent	<i>ma</i>	<i>asa</i>	<i>taṛ ti dh</i>	<i>tusa</i>
Acc Dative	<i>manjo</i>	<i>asajjo</i>	<i>tyjo</i>	<i>tusajjo</i>
Locative	<i>manjo-bich</i>	<i>asa bich</i>	<i>tyo bich</i>	<i>tusa bich</i>
Gentive	<i>mera</i>	<i>malai asa dā</i>	<i>teri</i>	<i>tumhara tamhara tusa dā</i>

The forms *mhasa* and *tamhasa* are taken from Pabūī

The following are the principal parts of the other pronouns —

	That etc	This	Who	That he etc	Who?	What?
Singular—						
Nominative	<i>oh</i>	<i>eh</i>	<i>jo, jeh</i>	<i>seh savh</i>	<i>hun</i>	<i>lā, layā</i>
Agent	<i>un</i>	<i>vet</i>	<i>jus</i>	<i>tun</i>	<i>hun / un</i>	
Oblique	<i>ue</i>	<i>ee</i>	<i>jis</i>	<i>tee</i>	<i>lue, kuh</i>	<i>lee (dat layō)</i>
Plural—						
Nominative	<i>oh</i>	<i>eh</i>	<i>jo jeh</i>	<i>seh savh</i>	<i>hun</i>	
Oblique	<i>un</i>	<i>vet</i>	<i>jus</i>	<i>tun</i>	<i>hun</i>	

<sup>1</sup> The suffix *jo* is really the locative of a genitive postposition,  $\frac{1}{2}$  In Kāgrā *jo* has become obsolete but it still survives in a slightly different form in Sindhi It is derived from the Sanskrit *ka yaśa* through the Pāli *ka yaśa* the *ka* being dropped according to a well known phonetic rule The fact that *jo* is a locative is well shown by its employment with certain postpositions Such postpositions are originally nouns in the locative Thus *ue* *lue* before is really the locative of *ue* *lue* front and means literally 'in the front' It hence governs the genitive and as in Indo Aryan languages such genitives are adjectives they agree in the Kangra dialect with *un/ue* in gender and case Hence *tyo savh e*, before thee is literally 'in thy front' and *tyo* is the locative masculine of an obsolete genitive *tyo* thy Similarly *dee* in its construction of an old locative *deh* in the middle and *tyo bich* in the case is literally 'in thy middle or 'in the middle of thee' In an exactly similar way the Hindi *ko* is by origin the locative of *ka*

The nasalization of the agents singular is often omitted. The agents plural are the same as the oblique forms. The oblique forms plural often insert an *h*. Thus *ਮੁਖਿਓਂ* *ਮੁਖਿਓਂ* etc. 'Anyone' is *ਕੋਈ* obl. *ਕੋਈ*; 'Anything' is *ਕੁਛ*; 'Self' is *ਆਪਣੀ* oblique form the same genitive *ਆਪਣੀ*.

*Adēha*, of this kind so, *tadēla jadēla tadēha*

The verb substantive is conjugated as follows —

Present, I am etc

	Singular	Plural
1	<i>ਹਾਂ</i> <i>ਹਾਂ</i>	<i>ਹਾਂ</i> <i>ਹਾਂ</i> <i>ਹਾਂ</i>
2	<i>ਹੋ</i> <i>ਹੋ</i>	<i>ਹੋ</i> <i>ਹੋ</i> <i>ਹੋ</i>
3	<i>ਹੈ</i> <i>ਹੈ</i>	<i>ਹੈ</i> <i>ਹੈ</i> <i>ਹੈ</i>

The past tense is sing masc *ਹੋਆ* or *ਹੋਏ*, fem *ਹੋਈ*; plur masc *ਹੋਏ*, fem, *ਹੋਈਆਂ*

In the Active Verb the Infinitive and Participles follow Pañjabī. Thus the present participle is *ਮਾਰਦਾ* or *ਮਾਰਨਾ* striking. The Present Subjunctive follows the analogy of the verb substantive. Thus *ਮਾਰੇ* or *ਮਾਰੀ*, thou mayst strike, *ਮਾਰੀਓ*, I or we may strike. The first person plural may be *ਮਾਰੀਓ* as in Pañjabī. The only other tense which presents irregularities is the future which is conjugated as follows in the masculine. The feminine forms can easily be supplied on the analogy of Pañjabī—

Future, I shall strike, etc

	Singular	Plural
1	<i>ਮਾਰਗਾ</i> <i>ਮਾਰਗੀ</i> <i>ਮਾਰਗਾ</i> <i>ਮਾਰਗੀ</i>	<i>ਮਾਰਗੇ</i> <i>ਮਾਰਗੇ</i>
2	<i>ਮਾਰਗਾ</i> <i>ਮਾਰਗੀ</i>	<i>ਮਾਰਗੇ</i> <i>ਮਾਰਗੇ</i>
3	<i>ਮਾਰਗੇ</i> <i>ਮਾਰਗੇ</i>	<i>ਮਾਰਗੇ</i> <i>ਮਾਰਗੇ</i>

We now and then meet stray Pañjabī forms of the future such as *ਹੋਏ*, he will be *ਹੋਏ* he will be

The past participle sometimes drops the *ੜ* as in Hindostani. Thus *ਲਗਾ* for *ਲਗੀਆ* begun *ਮਿਲਾ* for *ਮਿਲੀਆ* got

There is a Respectful Imperative ending in *ਓ*. Thus *ਯਾਠੀਓ* be good enough to keep me

The Frequentative compound frequently appears with the force of an ordinary present definite. Thus *ਮਾਰਦਾ ਲਾਗਾ* I am striking

The Inceptive compound verb is formed with the direct and not the oblique form of the infinitive. Thus *ਲਾਗਾ ਲਾਗਾ* he began to do

Note that contrary to the Pañjabī and Hindostani construction the verb *ਭੋਲੀ* to forget is treated as a transitive verb in the past tenses. Thus *ਲਾਠੀਓ ਪੁੱਠੇ ਭੋਲੀ*, the young or son and

## AUTHORITIES—

LYALL SIR JAMES BROADWOOD—*Report of the Land Revenue Settlement of the Kangra District Punjab*  
 . 1865 72 Lahore 1874 (App 4, Glossary, App 5 Proverbial sayings)

Appendix I of the last edition of the *Kangra Gazetteer* consists of *Notes on the Dialect of the Kangra Valley with a Glossary of Words peculiar to the Kangra District* by the late Mr D O Brien (the author of the well known Multani Glossary) A new edition, revised and enlarged has been prepared by the Rev T Grahams Bailey, and is printed in that gentleman's *Languages of the Northern Himalayas* (London 1908)

---

As specimens of the Kangrā dialect, I give, first, a version of the Parable of the Prodigal Son, second, a short folktale, and, third, a few local proverbs

[ No 4 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀŪJĪBĪ

KANGRA DIALECT

(DISTRICT KANGRA)

SPECIMEN I.

ਜੁਗੀ ਗੰਤੁਤਮੇ ਮੇ ਪੁਤਾ ਬੇ । ਤਿਨ ਦਿਸ  
 ਲੋਤਮੇ ਪੁਤਰੇ ਯਯੇ ਜਨੇ ਯੇਲਿਯੇ ਤੇ ਤੇ  
 ਯਪੁਤੀ ਤੇ ਮਿਯੇ ਯਯੇ  
 ਲਟੇ ਫਟੇ ਯਿਸੇ ਜਨੇ ਤਿਸੇ ਤੇਟੇ ਜੋਤੇ ਮਿੰਤੁ ਮੋਯੇ।  
 ਤੇ ਯਯੇ ਤਿਨੇ ਜੀ ਯਯੇ ਲਟੇ ਫਟੇ ਯੰਤੀ ਮਿੰਤੁ।  
 ਜੋਤੇ ਮਿੰਤੁ ਯੰਤੀ ਯੰਤੁ ਤੇ ਯੰਟੇ ਪੁਤਾ ਜਠ ਮਿਯੇ  
 ਮਿਯੇ ਜਠੇ ਮਿਯੇ ਮੋਯੇ ਜੀ ਮਲੇ ਗਿਯੇ । ਫਿੰਗੀ  
 ਤਿਯੁ ਲੁਯਪਯੇ ਯਿਸੇ ਮਿੰਤੁ ਜਟਮੇ ਜਟਮੇ ਯਯੇ ਲਟੇ  
 ਫਟੇ ਉਯਯੇ ਮਿੰਤੁ । ਤੇ ਜੋਤੇ ਜਠ ਮਿਯੇ ਤੁਗਤੀ ਮੁਯੇ  
 ਤੇ ਤਿਸੇ ਗੁਲਯੇ ਯਿਸੇ ਯਯੇ ਜਲੇ ਯੰਯੇ ਤੇ ਜੋਤੇ





4848 ମନା ଶ୍ରୀ ଶ୍ରୀ ୧୫ । ଓ ମୌ ଓଠୀ  
 ଶ୍ରୀ ଜପତ୍ତ୍ୱ ଧର୍ମ ଧଳ ଗିର୍ଜ ଓଠ ମୌ ଶ୍ରୀ ଓ  
 ଷ କ୍ରି ତିମ୍ବ ଧର୍ମ ତିମ୍ବି ମିଧି ଶ୍ରୀ ଧର୍ମ  
 ଶ୍ରୀ ଓଠ ଷିଟ୍ ମୌ ଶ୍ରୀ ତିମ୍ବି ଗଳ୍ପ  
 ଲଗି ଶ୍ରୀ ଟିଙ୍ଗି ଲଟ । ପୁତ୍ର ତିମ୍ବି  
 ପିଲିଙ୍ଗ ଓ ଧର୍ମ ଶ୍ରୀ ମୌ ଓ ଓଲଟ ଶ୍ରୀ  
 ତୁଙ୍ଗି ମୌ ଧର୍ମ ଶ୍ରୀ ଓ ଓଠ ଟିଙ୍ଗି ତୁଙ୍ଗି  
 ପୁତ୍ର ଗୁଲ୍ପିଙ୍ଗ କିମ୍ବ ୧୩ ଓ । ଓ ଓ ଧର୍ମ  
 ଜପତ୍ତ୍ୱ କିମ୍ବ ଶ୍ରୀ ପିଲିଙ୍ଗ କିମ୍ବ ଓ ଷ୍ରୀ ଧର୍ମ  
 ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ । ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ  
 ଶ୍ରୀ ଓଠ ଧର୍ମ ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ । ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ  
 ଶ୍ରୀ । ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ ପୁତ୍ର ମୌ ଶ୍ରୀ ଶ୍ରୀ  
 ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ । ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ  
 ଶ୍ରୀ ଶ୍ରୀ । ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ ଶ୍ରୀ ॥

डिगम दड़ पुउ लउडे दिम ष ।

उउ क गउ जजिम उडे ञउ वडे पुऊ उ

डिनी दऊ ञ व रममी जेऊऊ सुअी । उउ डिनी

जयले रीमरं दिम ले नी जमगीटमी ममी ञगी

जयु फल पुश्रिज ऊ टउ मिज उ । डिनी डिम

मरं फलिज ऊ उऊरं उडे जेऊ उ उउ

उऊरं ययं यड़ी उममी रमी ञीती उ । ले

गल ञगी ऊ डिम ञी उल मंग गिल उ ।

जयउ डिनी कलअी ञीती उउ जमउ ऊअ रती

मडिज । ले गल ञगी डिगम दद दउउ

जेऊ ञगी मरंल लग । डिनी यय ञी

उउउ मिउ ऊ गै उउअिजं यरं उ

उऊरं टउल मरं उ उउ ञमी उऊरं

उऊरं उ दउउ रती उडेऊ । उउ उऊरं

ਯਮੀ ਸਿੱਕੇ ਫੇਰ ਐਲੂ ਭੀ ਕੀ  
 ਸਿੱਕੇ ਤੇ ਸੈਂ ਯਪਏ ਸਿੱਕੇ ਯੇ ਸੈਂ  
 ਯਮ। ਯਪਏ ਤੁਝੇ ਟੜ ਪੁਤਰ ਤੇ ਯਠਿਯੰਮ  
 ਸਥੇ ਤੁਝੇ ਲਟ ਫਟ ਖੜੇ ਸਿਯ ਤੇ  
 ਤਿੱਕੇ ਸੋਝ ਯਠਿਯ ਤਿੱਕੇ ਤੁਝੇ ਤਿਸਯੀ  
 ਯਠੀ ਐਲੂ ਸੈਂ ਯਠਿਯ ਤੇ। ਯਥੇ ਤਿਸਯੀ  
 ਯਠਿਯ ਤੇ ਤੇ ਪੁਤਰ ਤੇ ਸਥੇ ਸੋਝ ਯਠਿਯ।  
 ਤੇ ਸਿਯ ਸੋਝ ਤੇ ਸੋਝ ਸਥੇ ਤੇ ਤੇ।  
 ਯਪਏ ਸੈਂ ਯਠਿਯ ਯਥੇ ਯਠਿਯ ਤੇ ਯਠਿਯ  
 ਥੇ। ਸਿਯਿਯ ਯਠਿਯ ਤੇ ਟੜ ਤੇ ਯਠਿਯ  
 ਸਿਯ ਥੇ ਯਠਿਯ ਯਠਿਯ ਤੇ। ਸੁਯਯੀ  
 ਸਿਯ ਥੇ ਯਠਿਯ ਸਿਯ ਤੇ॥

[ No 4 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAKJĀBĪ

KANGRA DIALECT

(DISTRICT, KANGRA)

## SPECIMEN I.

## TRANSLITERATION AND TRANSLATION.

kusi mahnuede do puttar the lina bicha lauhk̄  
*A certain man of two sons were Them from among by the younger*  
 puttē babbē k̄n̄c̄ b̄h̄i j̄c̄ h̄c̄ bapu j̄ j̄c̄ k̄ichh gharede  
*son the father to it was said that O father sin wot aterer house of*  
 latic phattc̄ b̄ich̄i m̄ra h̄is̄i h̄oc̄ seh̄ m̄n̄jo d̄eo T̄i  
*goods from among my share may be that to me give Then*  
 b̄ibb̄ū t̄n̄ā̄ k̄i r̄na latta phatt̄i b̄nd̄i d̄itt̄a M̄ate  
*by the father them to I is own property having divided was given Many*  
 d̄m̄ n̄rh̄i b̄it̄e j̄i ch̄h̄ota putt̄ari s̄ibh̄ k̄ichh̄ k̄itt̄h̄i k̄ari l̄c̄  
*days not passed that the younger son everything together made having*  
 d̄ur d̄esē k̄i ch̄al̄i ḡia ph̄uri t̄itt̄hu l̄uch̄pan̄c̄ b̄ich̄ d̄m̄ k̄it̄de  
*a far country to went away then there debauchery in days in spending*  
 k̄at̄de r̄n̄ra l̄itta phatt̄a ud̄i d̄itt̄a J̄i seh̄ s̄abh̄ k̄ich̄  
*in spending I is own property was squandered When he everything*  
 bh̄uḡta ch̄ul̄ k̄i t̄ī t̄is̄ m̄ull̄ h̄e b̄ich̄ b̄ari k̄ul̄ p̄ei h̄er̄ sch̄ l̄an̄l̄ ū  
*spent had then that country in a great famine fell and he in want*  
 h̄oi ḡī Hor seh̄ t̄is̄ m̄ull̄ h̄ede m̄ahn̄ū̄ b̄icha ū s̄i ūdm̄ē b̄al  
*became And he that country of men from among one man near*  
 roh̄n̄a l̄agḡi j̄n̄i t̄is̄jo ap̄ne l̄ih̄ri b̄ich̄ s̄ūī ch̄an̄i b̄h̄c̄ī  
*to dwell began by whom him as for I is own field in sowing to seed it was sent*  
 Sch̄ k̄al̄l̄h̄ ūr̄ ū̄ā̄ k̄n̄ē̄ j̄m̄ī k̄i s̄ūī k̄h̄idē the ap̄n̄i p̄el̄  
*He chaff with which husks by which the sowing eating were his own belly*  
 bh̄aina ch̄ih̄d̄ī H̄oi k̄oi ūdm̄i t̄is̄ l̄i k̄ichh̄ n̄ah̄ī d̄nd̄ī th̄a  
*to fill wishing was And any man him to anything not giving was*  
 T̄ā̄ t̄is̄ l̄i j̄nd̄ ū hor b̄oh̄ī j̄c̄ 'm̄ōc̄ b̄abb̄e b̄il  
*Then him to memory came and it was said that my father near*  
 k̄it̄n̄c̄ h̄i m̄aj̄ū̄ā̄ l̄i k̄h̄anē l̄c̄ b̄h̄i ūt̄ī gh̄ull̄i r̄ēh̄d̄ī h̄e  
*how many servants to eating than even bread left over and above remaining*  
 hor m̄ā̄i bh̄ul̄ k̄h̄i m̄ar̄i l̄r̄n̄ī b̄ā̄ M̄ā̄i ūt̄h̄ī k̄arī ap̄ne b̄abb̄e  
*and I hungry dying doing am I arisen having my own father*

I d i ḡich i hor tis k i ḡall i h i j i h e b i p u j i ma i surre te  
 near will go as I will to I will as that O father s i b j i e I eaven from  
 ulfa h i t i j , s u h n e j i p k i t i h e H u n ma i t u m h r i p u t t i r  
 against and thee to lefere s u d e n e i s N o i e I y o u s o n  
 ḡu h n e j i n n d i h i h i M u n j o r n e m a j u r i h i c h i i k s i  
 to be called fil not a We y o u s o i e n s e r v a n t s f r o m c r o n g o n e  
 l i r d u s a m j h i l a r i i l l h I i ḡ c h u t t h i l a r i r n e b i b b e  
 life considered l a r i n g l e r j E l i n l e a m e n l a r i n g i s o i e n f a t t e r  
 I d i ḡ i h i s h d u i h i t h i j i t i s l e l r h i ḡ t i s k i d i k k h i k a r i  
 ear west and be distant even was that b i l i n f e l l e r j u i t o e e n l a r i n g  
 d r a i k a i h r i h i t t d e i l a r i t i s l e ḡ i l e h z i k a r i  
 e r p a s s i o n w e s t a h e a n d i n n o n g g i v e n l a r i n g o i l i s i c c l b e e n a t t a c h e d l a r i n g  
 j h i h i P u t t i t i s l a n e b o l i h i b i p u j i m a i  
 l i s e s w e s t t a l e i B i t t e s o l i t o i t w a s s a i d ' O f a t t e r s i b i i e  
 s u r r e t e u l t i l a n t u m h u e s u h n e j i p k i t i h u h o r p h u r i  
 I e a v e n f r o m a g a i n s t a n d e e f i n f r o t s i n d o n e i s a n d a n i m o r e  
 t u m h r i j u t t u ḡ u h n e j n n d i h i h i T i h i b i b b i ḡ  
 u c u s o i t o b e c e l l e d w e t t i j o ' I e i T l e i e e n b i t t e f a t t e r  
 r n e s e r v a n t s t o i t w a a n d t h a t a l l t h a n g o o l c l o t t e s l o i g h t o t l a c i n g  
 i s k i l i l a n i l h i t t h i ḡ u t t h i h r j a n r i h i c h j u t t e  
 t h i s o n e t o p u t o n a n d t h i s o f o n l a n d a n n o e n l f e c ' i n s t o r s  
 p i h i l h u l i n d m a n d k a r i k c h j e e h m e r i  
 p t o n , a n d l e t u s e a t a n d r e j o i c e a l e t u s i n a l e B e c a u s e t h a t t h i s i y  
 j u t t a r m a r i g i t h i j h i r i j i d i h i h i , ḡ u c h i g i t h i  
 s o n l a r i n g d e d g o n e w a s e q u u l u n n g l e c o r e i s , l a r i n g b e e n l o s t g o n e w a s  
 j h u i m l h i ḡ i c h m a n j k u n i h a ḡ e  
 a g a i n g o t i s T h e n t h e i i i o c u n g t o d o b e g a n

T i s d i h r i i p u t t u l i n e h i c h t h i H o r j i ḡ c h a ḡ d i  
 I t o f t h e e l d e r s o i t h e f i e l d i n w a s A n d w h e n l e c o m i n g  
 h o i ḡ h a r e n e r e j u n j i t i t i n i b i j e k a n ḡ n i c h e d i  
 l a r i n g b e c o m e t h e l o i e n e a r a n i e d t h e n b y l i n ḡ i s i e a n d d a n c i n g o f  
 e r j s u n i H e i t i n i r n e n r u k r i h i c h i i k s i i d m e k i  
 n o i e w a s e a r d A n d l i j i n i l i s o i e n s e r v a n t s f r o m a m o n g o n e m a n t o  
 s a d d i k a n i u p p u l d i j u c h e l i h i j i ' e h k a n h e T i n i  
 c a l l e d l a r i n g I u s e l f n e i i t w a s a s k e d t h a t ' t h i s w l a t i s ? ' B e l i m  
 t i s k a r n e b o l i j e t u m h i r i b h a u i i h e , h e r t u m h i r i l a b l i ḡ  
 l i m t o i t w a s s a i d t h a t y o u s b o t t l e s c o m e i s a n d b i y o u s f a t t e r  
 b a r i u n d i r a s o l i t i h e i s ḡ l l a k a n i j e t i s k i b h a i c h u s a  
 a v e y e x c e l l e n t f e a s t m a d e i s t h e r e a s o n m a i n i n g t h a t h i m t o s a f e a n d w e l l

milr he Appru tinu jalnu kta hoi andru jana nahĩ chahrĩ  
 got he is But by him wrath was made and within to go not he wished  
 Is gralla l 1 u1 tsdrĩ babb bahru a l 1 u1 mananrĩ laggrĩ  
 This reason making him of the fatler outside corio having to remonstrate began  
 Tinu babb l 1 uttar dittrĩ ȣ mru imã brũã tẽ tumhrũ  
 By him the fatler to answer was given that I so many years from you  
 tehl l andr hã hoi l addi tumhrũc hul me tẽ bahru ndrĩ hoi  
 service doing am and ever you order from outside not became  
 Hoi tussã l addi munjo ik chhulu bh nahĩ ditra ȣ mĩ rpe  
 And by you ever to me a lid even not was given that I my own  
 mittã l anc mauj l andr Appru tumharĩ ch putru je  
 friends with rejoicing might have done But you this son by whom  
 l rĩjũĩãdã sathẽ tumhũã latta phatta l hrũ gr hũ jĩhã seh aũ tĩhã  
 harlots of in company you property devoured is when he came then  
 tussã tis l 1 hrũ chhml rso hrũ hũ Babbč tis l 1  
 by you I am for a very fine feast prepared is By the father him to  
 bolrĩ ȣ hũ puttar tu sdrĩ meic hanc hũ Je kichh  
 it was said that O son thou always of me near at I hate  
 meic hũ seh rbh tcr hũ Appru mauj l rũ kũẽ khũ  
 mine is that all thine is But rejoicing to be done and I happiness  
 honi thũk thũ kĩhã kũ ȣ ch tcr bhũ mũũ gr thũ  
 to become proper was because that this fly bottle having died gone was,  
 phũũ jĩda horĩ hũ guachũ gr thũ phũũ milĩ hũ  
 again living become is, having been lost gone was again got is

[ No 5 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

KANGRA DIALECT

(DISTRICT, KANGRA)

## SPECIMEN II.

ੳੳ ਸੀ ਧਛੀਟੰ ਪੰਕਤ ਰੁਪਏ ੳੳ ਸੀ  
 ਆੳੳ ਧਲ ਬੈਝੀ ਰਖੋ ਬੋ । ਆੳੳ ਤਿਸਤੋ ਆਮੀ ਆਮੀ  
 ਧੁਛੀ ਬੋੳ ਬੋੳ ਸੈਮ ਲੰਮੀ ਬੀ । ਔ ੳੳ ਸਿਮ  
 ਧੁਛੀਟੰ ਆੳੳ ਤ ਯਪਝੀ ਬੈਝੀ ਗੰਗੀ ਤੰ ਆੳੳ  
 ਲੇਖ ਆਹੀ ਪੰਔ ਰੁਪਏ ਧੰਛੀ ਘੋੳ ਆੳ ।  
 ਠਿਹੀ ਭੀ ਧੁਛੀ ਤਿਸ ਤ ਪਠਿ ਪਠਿ ਸੈਮ  
 ਆਮੀ ਆਮੀ ਲੰਮੀ ਰਤੀ । ਔ ਠਿਹੀ ਲੇਖ  
 ਤੋੳੳ ਤੰ ਪੰਔ ਰੁਪਏ ਧੰਛੀ ਭੀ  
 ਧੁਛੀਠੰਮੋ ਸੁਛੀ ਗਟ । ੳੳ ਗਲੰਮ ਗਲੰਝ  
 ਲੇਖੋ ਟਤ ਆੀਤ ਔ  
 ਪੰਔ ਪੰਕਤ ਲੋ ਗਟ ਪੰਔ ਆੀ ਲੋ ਪਠਿ ।  
 ਸਮ ਆੳੳ ਧਸੋ ਪੋੳ ਤੰ ਧੁਛੀ ਯਠਿ ਔਠਿ॥

[No 5]

## INDO-ARYAN FAMILY.

## CENTRAL GROUP.

## PAÑJABI

KANGRA DIALECT

(DISTRICT, KANGRA)

## SPECIMEN II.

## TRANSLITERATION AND TRANSLATION

Ik s <sub>1</sub>	buddh <sub>3</sub>	p <sub>1</sub> h	rupayye	ik s <sub>1</sub>	kar <sub>1</sub> ne	bal	tham <sub>1</sub>
<i>By one</i>	<i>old woman</i>	<i>fifty</i>	<i>rupees</i>	<i>a</i>	<i>money lender</i>	<i>near</i>	<i>deposit</i>
rakhe the	K <sub>1</sub> n <sub>3</sub>	ts t <sub>1</sub>	k <sub>1</sub> ddi k <sub>1</sub> ddi	buddh <sub>1</sub>	thora	thora	
<i>placed were</i>	<i>And</i>	<i>him from</i>	<i>now and then</i>	<i>the old woman</i>	<i>a little</i>	<i>a little</i>	
snuda	l <sub>3</sub> di thi	J <sub>3</sub>	ik d <sub>1</sub> n	buddh <sub>3</sub>	l <sub>1</sub> ar <sub>1</sub> re t <sub>1</sub>		
<i>provisions</i>	<i>taking was</i>	<i>When</i>	<i>one day</i>	<i>by the old woman</i>	<i>the money lender</i>	<i>from</i>	
ar <sub>1</sub> n <sub>1</sub>	tham <sub>1</sub>	m <sub>1</sub> n <sub>1</sub> g <sub>1</sub>	t <sub>1</sub>	kar <sub>1</sub> ai <sub>3</sub>	lek <sub>1</sub> h <sub>1</sub>	kar <sub>1</sub>	
<i>her own</i>	<i>deposit</i>	<i>was asked</i>	<i>then</i>	<i>by the money lender</i>	<i>calculation</i>	<i>having made</i>	
pañj	rupayye	b <sub>1</sub> k <sub>1</sub>	d <sub>1</sub> na	l <sub>1</sub> ad <sub>1</sub> he	Ph <sub>1</sub> n <sub>1</sub>	b <sub>1</sub> n <sub>1</sub>	buddh <sub>1</sub>
<i>five</i>	<i>rupees</i>	<i>balance</i>	<i>to be given</i>	<i>were drawn out</i>	<i>Again</i>	<i>also</i>	<i>the old woman</i>
ts t <sub>1</sub>	pa <sub>1</sub> o p <sub>1</sub> o	snuda	k <sub>1</sub> ddi l <sub>1</sub> addi	l <sub>3</sub> di rah <sub>1</sub>	J <sub>3</sub>	ph <sub>1</sub> r <sub>1</sub>	
<i>him from</i>	<i>quarter quarter</i>	<i>provisions</i>	<i>now and then</i>	<i>taking was</i>	<i>When</i>	<i>again</i>	
lek <sub>1</sub> ha	ho <sub>1</sub>	t <sub>1</sub>	pañj	rupayye	b <sub>1</sub> k <sub>1</sub>	b <sub>1</sub> n <sub>1</sub>	buddh <sub>1</sub> ad <sub>1</sub>
<i>calculation</i>	<i>became</i>	<i>then</i>	<i>the five</i>	<i>rupees</i>	<i>balance</i>	<i>also</i>	<i>the old woman of</i>
muk <sub>1</sub> g <sub>1</sub> re	Is	g <sub>1</sub> all id <sub>1</sub>	g <sub>1</sub> allan	lok <sub>1</sub>	eh	l <sub>1</sub> it <sub>1</sub>	g <sub>1</sub> —
<i>exhausted went</i>	<i>This</i>	<i>matter of</i>	<i>saying</i>	<i>by people</i>	<i>this</i>	<i>was made</i>	<i>that—</i>
'pañj	p <sub>1</sub> h <sub>1</sub>	l <sub>1</sub> ai g <sub>1</sub> ac					
<i>'the five</i>	<i>the fifty</i>	<i>were taken away</i>					
'pañj <sub>1</sub> k <sub>1</sub>	l <sub>1</sub> ai	pa <sub>1</sub> o					
<i>'the five</i>	<i>took</i>	<i>the quarter</i>					
'damm	kar <sub>1</sub> ai <sub>3</sub>	b <sub>1</sub> n <sub>1</sub> s	pe <sub>1</sub> ,				
<i>deceit</i>	<i>of the money lender</i>	<i>power</i>	<i>she fell</i>				
t <sub>1</sub>	buddh <sub>1</sub>	io	pa <sub>1</sub> o				
<i>then</i>	<i>old woman</i>	<i>come</i>	<i>go</i>				



## FREE TRANSLATION OF THE FOREGOING.

An old woman once deposited fifty rupees with a money-lender, and only very seldom took a few provisions from him against the deposit. One day, when she asked him for her deposit back again, he made up the accounts and told her that there were only five rupees to her credit. She went on taking now and again a quarter of a seer of provisions, and when she again asked him to settle up, he made up the account and told her that now there was nothing left to her credit. When the people heard of this the following saying became current,—

The five took away the fifty, and the quarter of a seer took the five. She fell into the clutches of the money-lender by his deceit. Old woman, come and go.<sup>1</sup>

---

<sup>1</sup> The last sentence is not clear to me. The writer of the specimen explains it as signifying that the people told the old lady to stop transactions with the money lender for good.

[ No 6 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

KANGRA DIALECT

(DISTRICT, KANGRA)

## SPECIMEN III.

ਬਤੀ ਖਸਮੋ ਸੋਤੀ ।

ਜਿਸ ਬੋਤਿਯ ਖਸਮ ਨ ਕੰਟ ।

ਸੋਤ ਬੋਤੀ ਖਸਮੋ ਜੀ ਖਟੇ॥੧॥

ਪਰ ਉਥੋਂ ਪਠਾਓ ਸੁਠੇਂ ਬੋਤੀ ।

ਜਦੀ ਨ ਉਨ ਪਤਿਉਯੋਮੋ ਤੋਤੀ॥੩॥

ਯਰ ਕੰਮੋ ਮੋਲੈ ਪਠਾਓ ।

ਯਰ ਕੰਮੋ ਫੈਉਤੇ ਸਠਾਓ ।

ਯਰ ਕੰਮੋ ਫੈਉਤਿਏ ਠੀਏ ।

ਯਰ ਕੰਮੋ ਫੈਉਗੇਟ ਠੀਏ॥੨॥

ਸਰਸ ਸੋਠ । ਫਸ ਨਤੀ ਸੋਠ ॥ ੪ ॥

[ No 6 ]

## • INDO-ARYAN FAMILY

CENTRAL GROUP.

## PANJABI

KANGRA DIALECT

(DISTRICT, KANGRA)

## SPECIMEN III.

## TRANSLITERATION AND TRANSLATION

- 1 Kheta khasme sc̥h  
 1 Cultivation owner will  
 Jisa l hct̥r̥ khasm na j̥r̥  
*Will at field the owner not may go*  
 Sch khct̥r̥ khasme k̥ l h̥r̥  
*That field the owner cats*
- 2 P̥n̥ hatthē h̥r̥j̥ sunēhē khct̥r̥  
 2 By another's hand trading by a message cultivation  
 K̥dd̥ na hon hat̥h̥r̥d̥ tēh̥  
*Does not will be thirty two of thirty three*
- 3 Gh̥r̥ j̥d̥c̥ d̥holē h̥r̥j̥nē  
 3 House goes by drum being played  
 Gh̥r̥ j̥d̥c̥ bah̥t̥ē s̥r̥j̥nē  
*House goes by many guests*  
 Gh̥r̥ j̥d̥c̥ bah̥t̥ē dh̥  
*House goes by many daughters*  
 Gh̥r̥ j̥d̥c̥ bah̥t̥ē b̥h̥  
*House goes by borrowed from another seed*
- 4 Gras d̥na B̥r̥ r̥h̥i den̥  
 4 Mouthful is to be given Lodging not is to be given

## FREE TRANSLATION OF THE FOREGOING PROVERBS

- 1 Agriculture depends on the owner  
 If the owner does not go personally to his field and cultivate it, the field will eat him up<sup>1</sup>
- 2 Trading at second hand and cultivation by message will never turn thirty two into thirty three

Compare Mr Macdonald's *Selected Agricultural Proverbs of the Punjab* Nos 624, 69  
<sup>1</sup> Compare Mr Macdonald's No 628. I have copied his translation.

3 A man goes home (t e does not prosper) by beating drums (t e amusing him self)

A man goes home by entertaining many guests

A man goes home by begetting many daughters

A man goes home by sowing his field with borrowed seed<sup>1</sup>

4 You may give food to a stranger but don't let him settle on your land

---

<sup>1</sup> Mr Maccomach's Nos 801-809 are the nearest to this but are not the same

<sup>2</sup> I have not been able to trace this in Mr Maccomach's book.

## BHATĒĀLĪ

The main dialect of the State of Chamba is known as Chāmēālī, and is a form of Western Pāhārī. In the west of the state towards Jammu we find a dialect called Bhatēālī spoken by an estimated number of 14,000 people. It is a kind of Dogra, but like Kangra is a mixed form of speech.

The Rev T Graham Bailey gives an account of this dialect in his *Languages of the Northern Himalayas* (London, 1908), and the following sketch of its main peculiarities is based upon this, with a few additions collected from the annexed specimen, a version of the Parable of the Prodigal Son. This is given in facsimile, in the local Takri character, the transliteration being arranged line for line with the original, with the very careless spelling usual in writing in this character made uniform, so as to agree with that of the grammatical sketch.

In the transcription the short *e* is represented by *e* and not by *ē* as in the preceding specimens, as it performs an entirely different function, corresponding to the short *i* of Panjabi. Thus the Bhatēālī *mai ēā* corresponds to the Panjabi *māi ā*. Mr Bailey marks as long several *e*'s which in the preceding pages are marked as short. This has been followed in the case of Bhatēālī.

**Declension.**—With the above exception of the change of *e* to *ē*, which is, in this case, little more than a question of spelling, the formation of the oblique form of masculine nouns is much the same as in Kāngia. The case of the agent is also very similar. Thus —

SINGULAR			PLURAL		
Nom native	Oblique	Agent	Nominative	Oblique	Agent
<i>Masculine</i>					
ghora, horse	ghore	ghorē, ghoraī	ghore	ghorēā	ghorēā
ghar, house	ghare	gharē, gharaī	ghar	gharā	gharā
hath, elephant	hath, hāth	hathē, hāthai	hath	hathā	hāthā
<i>Feminine</i>					
lari, girl	lari	lari	lariā	lariā	lariā
bhain, sister	bhainu or bhainā	bhainu or bhaina	bhainū, bhainā	bhainū, bhainā	bhainū, bhainā
gai, cow	gai	gai	gaiā	gaiā	gaiā

It will be noted that the agent plural is always the same as the oblique plural. *Bhain* is sometimes pronounced *bhain*.

The case postpositions are —

Dat.-Acc, *ka, li, oi kane*

Abl, *lachha oi lichha, vichchā or vichchā*

Gen *da*

Loc *vichch, oi vichch, in.*

In the specimen, we come across a few forms which depart from those given above. Thus, we sometimes find forms corresponding to *ghoiā*, instead of *ghoreā*. While the oblique form singular of nouns corresponding to *ghai* usually ends in *e*, it sometimes ends in *a*, so that from *mullh*, a country, we have both *mullhe* and *mullha*. Feminine nouns in *e* sometimes drop the final *ā* of the oblique singular, as in *suti-vichch* instead of *sutiā vichch*, in memory.

The Pronouns present a few departures from the Dogia and Kangiā Standards.

The Personal Pronouns are as follows —

I	We	Thou	You
Nom <i>maī</i>	<i>asā asī</i>	<i>tu</i>	<i>tusā tusi</i>
Agent <i>maī</i>	<i>asā</i>	<i>taī, tuddh</i>	<i>tusā</i>
Dat Acc <i>mūhā mūle, meli</i>	<i>asā leā, ki</i>	<i>tulea, tute</i>	<i>tusā lea, ki</i>
Abl <i>iaī lachlā mere lachlā</i>	<i>asā lachlā</i>	<i>taī, tere lachlā</i>	<i>tusā lachlā</i>
Gen <i>merā</i>	<i>sārā</i>	<i>terā</i>	<i>tusārā, tuiārā, tuāra</i>
Loc <i>mere bichch</i>	<i>asā-bichch</i>	<i>tuddh bichch</i>	<i>tusā bichch</i>

In the ablative, as usual, we may have *lichhā* instead of *lachhā*. For the third person and demonstrative pronouns, we have—

	He that		This	
	Sing	Plur	Sing	Plur
Nom	<i>se, he, o</i>	<i>se, he, o</i>	<i>ek</i>	<i>ek</i>
Agent	<i>unne</i>	<i>unlā</i>	<i>unne</i>	<i>unlā</i>
Obl	<i>us</i>	<i>unhā</i>	<i>us</i>	<i>unhā</i>

In the genitive, we have *udda* as well as *us da*

Who, *je*, Ag sing *jis*, Obl sing *jis'*

Who? *lun*, Ag sing *luni*, Obl sing *lus*, Gen sing *luda*

What? *lya*, *le*, Gen *laida*

Other pronouns are *lor*, some one, any one, *lichch*, something, anything

Conjugation.—The verb substantive closely follows Kangiā. Thus —

Present, I am, etc

	Sing	Plur
1	<i>lā</i>	<i>lā</i>
2	<i>hāī</i>	<i>lā</i>
3	<i>hāi</i>	<i>hān, lān</i>

The Past is *tī a* fem *tī e* Pl *tī e* fem *tī ā* Once in the specimen we have the Pahari *tī o* instead of *tī a*

The Active verb follows Kangra Thus —

Present Subjunctive (*maṛ na* to strike)

*ṛā ā ē e ā* or *ṛ ā an*

Future masc sing *maṛ gī a* plu *maṛ gī e* This tense does not change for person

The feminine is formed in the usual way

Pres Part *ṛā da*

Past Part *maṛ eā* In the specimen we have *mī a* as well as *ṛā eā*

Mr Grihame Bailey gives the present tense as formed in the usual way — by suffixing the verb substantive to the present participle thus *ṛā da l ā* I strike But in the specimen there is another present tense in *na* resembling the infinitive in form Thus *laṛ na* I do (service) It will be remembered that the Dogra present participle may end in *na*

When *ṛ* immediately precedes *n* the two often become *ṛ* Thus *maṛ na* I die becomes *maṛ a* and *laṛ na* to do becomes *laṛ a*

The following are examples of irregular verbs —

Infia	Pre Pa t	Pa t Part	Futa e	1 P s Subj
<i>pa na</i> to fall	<i>ponda</i>	<i>pea</i>	<i>paḡha</i> or <i>paḡl a</i>	<i>pa a</i>
<i>hauna</i> to become	<i>hā nda</i>	<i>hoē</i>	<i>haḡha</i>	<i>ha a</i>
<i>a na</i> to come	<i>a ndā</i>	<i>aya</i>	<i>aḡha</i>	<i>a a</i>
<i>jana</i> to go	<i>janda</i>	<i>gea ga</i>	<i>jaḡl a</i>	<i>ja</i>
<i>ra hna</i> to remain	<i>ra hnda</i>	<i>reha</i>	<i>ra haḡha</i>	<i>reha</i>
<i>ba hā</i> to sit	<i>ba hā ndā</i>	<i>ba ihā a</i>	<i>ba haḡha</i>	<i>baul a</i>
<i>khāna</i> to eat	<i>khā da</i>	<i>khādha</i>		
<i>p na</i> to drink	<i>p nda</i>	<i>p ta</i>		
<i>dēna</i> to give	<i>d nda</i>	<i>d tta</i>	<i>d ḡha</i>	
<i>la na</i> to take		<i>leā</i>		
<i>galana</i> to speak		<i>galayā</i> or <i>galaya</i>		
<i>la na</i> or <i>la na</i> to do		<i>litta</i>		

Note the short *a* in *a ja janda jaḡl a* and *galaya*

#### SENTENCES

1 What is your name?

*Tera ṛ ā kī l aṛ ?*

2 How old is this horse?

*Is ḡl oī dā kī tī ṛ ṛ bāṛ l aṛ ?*

3 How far is it from here to Kashmir?

*Itī ṛ ā l aṛ l a (oī itī ṛ) Kī sī māṛ l aṛ e dī ṛ l aṛ ?*

- 4 How many sons are there in your father's house?  
*Tuare babbēde ghar katne jagat han?*
- 5 I have walked a long way to dry  
*Maĩ aḡ baĩ ē̃ d̄u a l achha (or l achha) han̄s̄ aya*
- 6 The son of my uncle is married to his sister  
*Meĩe chackeda jagat us̄a bh̄am̄u lane b̄aha has*
- 7 In the house is the saddle of the white horse  
*Ghas̄e hachchhe gh̄oĩ ed̄a l ath̄i has*
- 8 Put the saddle upon his back  
*Us̄da p̄tt̄h̄i pas̄ lath̄i b̄ann̄h̄i dea*
- 9 I have beaten his son much  
*Maĩ us̄da jagat mata maĩ ea*
- 10 He is grazing cattle on the top of the hill  
*Se dhaĩ ede ̄cha up̄puĩ gaūā̄ baĩ s̄ā̄ chuganda-haĩ*
- 11 He is sitting on a horse under that tree  
*Se us̄ ̄u l l̄he keth gh̄ore up̄puĩ baĩ thea has*
- 12 His brother is taller than his sister  
*Udda bh̄aĩ ap̄na bh̄enu (or bh̄ena) kachha badda has*
- 13 The price of that is two and a half rupees  
*Us̄da muĩ dhaĩ ̄ up̄ayye has*
- 14 My father lives in that small house  
*Meĩ a babb̄ (or baḡu) us̄ halke gh̄aĩ e ̄ ash̄nda has*
- 15 Give these rupees to him  
*Us̄ lea eħ̄ ̄ up̄ayye deĩ dea*
- 16 Take those rupees from him  
*Se ̄ up̄ayye us̄ kachha leĩ lea*
- 17 Beat him well and bind him with a rope  
*Us̄ lea juḡt̄i lai ̄ maĩ o ̄ goĩ a kann̄ē̄ b̄ann̄ho*
- 18 Draw water from the well  
*Khūhe l achha paĩ l add̄ho*
- 19 Walk before me  
*Maĩ aḡge chalo*
- 20 Whose son comes behind you?  
*Kuda puĩtaĩ tuare p̄chchhe aũda has?*
- 21 From whom have you bought that?  
*Se tudd̄h̄i lus̄ kachha muĩl̄ē̄ lea has?*
- 22 From a shopkeeper of the village  
*Ḡvaĩēde hat̄abale kachha*



[ No 7 ]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

BHATĀLI DIALECT

(STATE CHAMBA)

6:ਮ ਫੁਲਕਾਰੇ ਨੇ ਨੇ ਨੀਮ ਚੁ ਫੇਰੇ ਪੁਰ ਮਮ ਪੇ  
 ਮੀ ਗਰਧੇ ਤੇ ਫੇਲ ਪਾਠੀ ਨੇ ਤੇਰੇ ਨੇ ਮੇਰੇ ਗਰਧੇ  
 ਤੇ ਮੇਰੇ ਨੇ ਫੇਰੇ ਪਾਠੀ ਪੇਰੇ ਮੁਰੀ ਖੋਲ੍ਹੇ ਤੇਰੇ  
 ਫੇਰੇ ਮਮ ਨੀਮ ਨੇ ਮੇਰੇ ਮਮ ਮੇਰੇ ਮਮ ਮਮ ਮਮ ਮਮ ਮਮ  
 5 ਮ ਮੇਰੇ ਫੇਰੇ ਨੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਪਾਠੀ ਖੀ ਮੇ  
 ਮੁਰੀ ਮੇਰੇ ਮਮ ਮੇਰੇ ਨੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ  
 ਮਮ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ  
 ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ  
 0 ਮਮ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ  
 ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ  
 ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ ਮੇਰੇ

[ No 7 ]

## INDO-ARYAN FAMILY.

CENTRAL GROUP.

## PAÑJABI

BHATĀLI DIALECT

(STATE CHAMBA)

## TRANSLITERATION AND TRANSLATION.

Thi admu de do jatrl the Unhā vichch<sub>1</sub> mkkc babbe  
*One man of two sons were Them from in by the younger the father*

kane griva he haru ghauraid<sub>1</sub> he<sub>1</sub> je meki mild<sub>1</sub>  
*to it was said O faller the property of slave which to me being got*

hu meki de Unu shauru<sub>1</sub> haru dattu Thotē<sub>1</sub> uo<sub>1</sub>  
*is to ne give By him the property was divided out A few days*

uprant mkkc jatahe sabh<sub>1</sub> jechch<sub>1</sub> littha kari dur mullha  
*afterwards by the younger son everything together having made a far country*

5 k<sub>1</sub> ge<sub>1</sub> Utē ju haru je unu ghauru thi se  
*to it was gone There gone having what is our property was it*

luchpau vichch<sub>1</sub> suu J<sub>1</sub> sabh<sub>1</sub> mul<sub>1</sub> u<sub>1</sub> us mull he  
*debauchery in was lost Then all was completed that country*

vichch<sub>1</sub> haru k<sub>1</sub> il p<sub>1</sub> r<sub>1</sub> o karu il hu ge<sub>1</sub> T<sub>1</sub>  
*in a great famine fell and he poor became Then*

us mullhe il shu<sub>1</sub> u<sub>1</sub> kachh<sub>1</sub> ju u<sub>1</sub> cha Unu  
*of that country a merchant near having gone he remained By him*

aru l he<sub>1</sub> vichch<sub>1</sub> suu chug<sub>1</sub> m<sub>1</sub> k<sub>1</sub> bh<sub>1</sub> r<sub>1</sub> ush<sub>1</sub>  
*his own fields in some feeding for he was sent and him of*

0 maru thi je je ch<sub>1</sub> suu kh<sub>1</sub> inde the s<sub>1</sub> m<sub>1</sub> b<sub>1</sub> kh<sub>1</sub>  
*desire was that what things the swine eating were that I also may eat,*

Apan us k<sub>1</sub> k<sub>1</sub> dind<sub>1</sub> n<sub>1</sub> tho T<sub>1</sub> arun  
*But him to anyone giving not was Then his own*

suu vichch<sub>1</sub> u haru gr<sub>1</sub> u<sub>1</sub> je m<sub>1</sub> l<sub>1</sub> r<sub>1</sub> h<sub>1</sub> de lit<sub>1</sub>  
*memo in come having it was said that my faller of you man*

ਮਠਾ ਮ ਖੜਏ ਆ ਓਪਰ ਮੇ ਤੁਥੇ ਮਾਰੇ ਮੇ ਓਃ

ਮਝ ਓਠੀ ਮਾ ਓਪਰੇ ਤੇ ਮਝ ਕੰਠੇ ਓਃ ਓਠਮ

ਮਠੇਠੇ ਤੇ ਖੁਯ ਮੇ ਠਾਠੇ ਚ ਓਃ ਤੇ ਠਾਠੇ ਮਠੇ ਓਃ

ਮੇ ਓਠਿ ਠੇਠੇ ਆ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ

5 ਓਠਿ ਮਠਾ ਠਾਠੇ ਮੇਠਾ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ

ਮਝ ਸਠਏ ਓਠੇ ਓ ਮੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ

ਮਾ ਠੇ ਠੇ ਠੇ ਠੇ ਮਾ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ

ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ

ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ

10 ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ

ਮਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ

ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ ਠੇ

majua kī 1otiyā̃ hūn, ʔpan maĩ bhukhē̃ mana Māĩ ite  
*seivants to loaves as e but I by hunger die I here*

l achha utlu l aĩ ʔpne babbu k rohh jaᅇgha ʔte us kī  
*from as isen having my own father to will go and him to*

glanghʔ hē b ʔpu mĩ suguda ʔte tũa gunʔh kitta hup  
*will say O father by me heaven of and of thee sin was done now*

mĩ is jogi nʔhi je tera puttai hᅇnā̃ ᅇpne mʔjuã vichchʔ  
*I (of)tis is worthy not that thy son I may become Thy own seivants from is*

5 ik majua sahi me kī bī bana Tĩ utlu l aĩ ʔpne l rbbē  
*one seivant like me also male Tis on as isen having his own father*

kachhē chālē̃ k̃jē u duĩ thā jē usdē bᅇbbē kī dūl hī  
*to le went Still le fa was that I m of father to seen*

kʔũ dād nī dūn l rũ us kī gāle l anē liya l anē  
*having part came un having I m of neel to he was applied I is*

sunc ditta Putte us l i gūlyā hē b ʔpu mĩ suguda  
*ings we e given By the son I m to it was said O father b j me heaven of*

atē tēi pap litta phũ is j̃g̃ nũh jē tēi  
*and of thee sin was done again (of)tis is worthy not that thy*

10 puttʔ hᅇnā̃ Bibbē ʔpnẽ nōl iĩ l i anũ jē 'achohhē vichhē  
*son I may become By the father I is own seivants to it was said that, 'good good*

kʔpē l addhũ kʔũ, ʔte us l i l i usũ atē usdē  
*clothes having brought out being and I m to apply, and I m of*

halthe gutthũ ʔte p̃r̃ĩ jũ nī dūm l i jē nē  
*on land a ring and on feet shoes, and feasting apply that we*

ਥੰ6. ਮਾਏ ਖਜਾ ਮਾਏ ਮਾਏ ਕੋ ਰੋ ਮਾਏ ਯੇ ਮਥੰ ਖੰ  
 ਥੰ ਡਰ ਨਾਨੰ ਤੋਥੰ ਗੁਠਕਾ ਮਥੰ ਥੰ ਡਰ ਠਾਮੀ ਮਾਠੁੰ  
 ਠੰ ਖਜਾ ਮਾਠ ਨਾਠ

ਠੁਠੋਠਿਠੰ ਠੰ ਯੇ ਥੰ ਠਾਠ

ਥੰ ਕੋ ਯੋ ਮਧ ਠਥੰ ਕੋ ਠੁਠੋ ਠਾਠੋ ਯ ਠਥੰ ਕੋ ਠਥੰ  
 ਤੋ ਠਿਠਾ ਠਿਠਾ ਠ ਠਠਾ ਮਾਠ ਧਠੰ ਕੋ ਰੋ ਮੋ ਤੋ ਠਿਠਾ  
 ਠਿਠਾ ਮਾਠਥੰ ਕੋ ਤੋ ਠੁਠੋ. ਠਥੰ ਠੁਠੋ ਤੋ ਠਥੰ ਠਥੰ  
 ਠਥੰ. ਠਿਠਾ ਠਿਠਾ ਠ ਠਿਠਾ ਠਿਠਾ ਠਿਠਾ ਮਾਠ ਠਿਠਾ  
 ਠਿਠਾ ਮਾਠ ਠ ਠਠਥੰ ਕੋ ਠਥੰ ਕੋ ਤੋ ਠਿਠਾ ਠਥੰ ਠਿਠਾ  
 ਠਥੰ ਮਾਠ ਠਿਠਾ ਧਠਥੰ ਠਿਠਾ ਠਿਠਾ ਠ ਠਥੰ ਠਥੰ ਕੋ  
 ਠਥੰ ਕੋ ਠਿਠਾ ਠਿਠਾ ਮਠੰ ਤੋਠੀ ਠਿਠਾ ਮਾਠ ਠੁਠੋ  
 ਮਠੰ ਤੋ ਮਾਠਥੰ ਠਥੰ ਕੋ ਮਠੰ ਮਾਠ ਠਠਾ ਠਠਾ  
 ਠਥੰ ਤੋਠੰ ਠਿਠਾ ਠਿਠਾ ਠ ਠਿਠਾ ਮਾਠ ਠ ਠਥੰ

khari kari khusi kari, kihā je eh mera puttār moyada  
*eatn laving rejoicing may male, because that this my son dead*

tha hun jinda hoēa guachi gea thīr hun phūi milēa Īā  
*was now living became lost gone was now again was found Then*

o khusi lana lage  
*they rejoicing to do began*

Ate usda baddi puttār khetac vichch  
*And I'm of the great son the field in*

tha Jā ghare kachh aya gane ate nachchedi uwaj suni  
*was When the house near I came singing and dancing of noise was heard*

Īā il i nokro li sadi l rui puchhēa je ch kē hri? Unni  
*Then one servant to called laving it was asked that this what is? By him*

us ki galaya je tera bhari aya ate tēc babbe dhram  
*I'm to it was said that the bottle came and by thy father a feast*

lai is waste je us li i yī bīyī mila Unni  
*was applied this for that I'm to safe sound I was got By I'm*

mil hui l ai nī chihēi je andai jā Īā us kē babbe bahai  
*become angry laving not it was wished that with in I may go Else I'm of by the father outside*

ai l ai us li patyaya Unni babbe ki jub ib ditra je  
*come laving I'm to it was consoled By I'm the faller to answer was given that*

dil h māñ inā bīyī j acchī tēi tēhal l ai n atē  
*see I so many years from thy service do and*

l adē tēc gal y bunn nāñi koi gal nahī kiti  
*even thy word with out by me any thing not was done*

ai an tūñ il bakridi chheli sari bi nā ditra  
*but by you one goat of I'd even not was given*

ਨੇ ਮੇ ਓਪਰੇ ਮਾਏ ਮੇ ਖਜਾ ਮੇਂ ਨੇ ਤੇ ਤੇ ਓ ਯੇ ਓਏ  
 ਮਾਮੇ ਤੇ ਮੇ ਤੁਮਖਰੇ ਮਾਮੇ ਗਏ ਤੇ ਮੇ ਓ ਮੇ ਓ  
 ਓਮੇ ਓਮੇ ਮਾਏ ਤੇ ਯੇ ਤੇ ਮੇ ਮੇ ਮੇ ਮੇ ਤੇ  
 ਓਮੇ ਨੇ ਮੇ ਮੇ ਤੇ ਮੇ ਤੇ ਤੇ ਓਪਰੇ ਖਜਾ ਮਾਏ  
 ਮੇ ਮੇ ਮੇ ਤੇ ਮੇ ਮੇ ਤੇ ਮੇ ਮੇ ਤੇ ਮੇ ਮੇ ਤੇ  
 ਮੇ ਮੇ ਮੇ ਮੇ ਮੇ ਮੇ ਮੇ ਮੇ ਮੇ ਮੇ ਮੇ ਮੇ

je maĩ apne mithā kanti lhusi kariĩ ṭĩ tui ch puttār aya  
*that I my own friends with happiness may make When thy this son came*

junu tera mil lachhara rāchchh guya tui dham ra  
*by whom thy proper of debauchery in was lost by you a feast was applied*

Unni us ki galya he puttār, tu sadi mere lachh rāchchh  
*By him I to it was said O son thou always of me now remainest,*

te j lachchh meia hu se tera ha ṛṇu lhusi rāna  
*and whatever mine is that mine is But rejoicing to do*

3 ate lhusi hona lhanu gal hu, liliĩ j tera ch bhā  
*and rejoicing to become proper thing is, because that thy this brother*

moyada tra, se junda hoc, gunchi gei thi, hun mil  
*dead was he living became, lost gone was now was got'*



## LIST OF STANDARD WORDS

English	Majh (Amr tser)	Powadh of Ambala	Milwa (Ferozepore)
1 One	Ilk	Ilk	Il
2 Two	Do	Do	Do
3 Three	Tinn trau	Tinn	T nn
4 Four	Char	Char	Char
5 Five	Pañj	Pañj	Pañj
6 Six	Chha	Chha	Chha
7 Seven	Satt	Satt	Satt
8 Eight	Atth	Atth	Atth
9 Nine	Nau	Nañ	Nañ
10 Ten	Das	Das	Das
11 Twenty	Vih	B h	Vih bth
12 Fifty	Pañ sh	Pañyah	Pañyah
13 Hundred	Sau	Sau	Sau
14 I	Mañ	Mañ	Mañ
15 Of me	Mera	Mera	Mera
16 Mine	Mera	Mera	Mera
17 We	As	As	As
18 Of us	Sadda	Sada	Asada anda
19 Our	Sadda	Sada	Asada sada
20 Thou	Tu	T	Tu
21 Of thee	Tera	Tera	Tera
22 Thine	Tera	Tera	Tera
23 You	Tus	Tusi	Tusi
24 Of you	Tuhadda	Tobuda	Thunda
25 Your	Tuhadda	Tobuda	Thunda

# AND SENTENCES IN PAÑJĀBĪ

Dogr	Kangra	English
Ik	Ik 1	1 One
Do	Do	2 Two
Trai	Trai	3 Three
Chai	Chour	4 Four
Pañj	Pañj	5 Five
Chhē	Chhi chhe	6 Six
Sat	Satt	7 Seven
Atth	Atth	8 Eight
Nau	Nau	9 Nine
Das	Das	10 Ten
Bih	Bih	11 Twenty
Pañjah	Pañjah	12 Fifty
Sau	Sau	13 Hundred
Xū	Maī	14 I
Mēra	Mera	15 Of me
Mēra	Mera	16 Mine
As	Assā	17 We
Sara	Vhara	18 Of us
Sara	Mhar	19 Our
Tū	Tu	20 I thou
Tora	Tēra	21 Of thee
Tēra	Tora	22 I him
Tus	Tussā	23 You
Tusarā	Tamhara tumha , tussada	24 Of you
Tusara	Tamhara tumharā tussadā	25 Your

English.	Mājā (Amritsar).	Pōvāḍī of Ambala.	Mālwāī (Ferozpora).
26. He . . . . .	Uh . . . . .	Ōh . . . . .	Ōh . . . . .
27. Of him . . . . .	Uhdā . . . . .	Ōhdā . . . . .	Ōhdā . . . . .
28. His . . . . .	Uhdā . . . . .	Ōhdā . . . . .	Ōhdā . . . . .
29. They . . . . .	Uh . . . . .	Ōh . . . . .	Ōh . . . . .
30. Of them . . . . .	Uuhḥḍā, unhdā . . . . .	Unhḥḍā . . . . .	Ōhnḥ-dā . . . . .
31. Their . . . . .	Uuhḥḍā, unhdā . . . . .	Unhḥḍā . . . . .	Ōhnḥ-dā . . . . .
32. Hand . . . . .	Haṭṭh . . . . .	Haṭṭh . . . . .	Haṭṭh . . . . .
33. Foot . . . . .	Paṛ . . . . .	Paṛ . . . . .	Paṛ . . . . .
34. Nose . . . . .	Nakk . . . . .	Nakk . . . . .	Nakk . . . . .
35. Eye . . . . .	Akkh . . . . .	Akkh . . . . .	Akkh . . . . .
36. Mouth . . . . .	Mūh . . . . .	Mūh . . . . .	Mūh . . . . .
37. Tooth . . . . .	Dand . . . . .	Daṇḍ . . . . .	Dand . . . . .
38. Ear . . . . .	Kann . . . . .	Kann . . . . .	Kann . . . . .
39. Hair . . . . .	Wāl, kēs . . . . .	Wāl, kēs . . . . .	Bāl, wāl . . . . .
40. Head . . . . .	Ṣir . . . . .	Ṣir . . . . .	Ṣir . . . . .
41. Tongue . . . . .	Jibh . . . . .	Jibh . . . . .	Jibh . . . . .
42. Belly . . . . .	Dhiḍḍh, dhiḍḍ, pēḍ . . . . .	Dhiḍ . . . . .	Dhiḍ . . . . .
43. Back . . . . .	Piṭṭh . . . . .	Piṭṭh . . . . .	Piṭṭh, kaṇḍ, ḍhāt . . . . .
44. Iron . . . . .	Lohā . . . . .	Lohā . . . . .	Lohā . . . . .
45. Gold . . . . .	Siannā, sōnnā . . . . .	Sonā . . . . .	Sonḥ, sōṇḥ . . . . .
46. Silver . . . . .	Chḥḍī . . . . .	Chḥḍī . . . . .	Chḥḍī . . . . .
47. Father . . . . .	Pia, piō, bāppū, bāpū . . . . .	Piṃ . . . . .	Peo, bāpū . . . . .
48. Mother . . . . .	Mī, māi, hēbbē . . . . .	Mī . . . . .	Mī . . . . .
49. Brother . . . . .	Bharā, vṛ, bhāi . . . . .	Bhāi, bhāiḥ, bhārā . . . . .	Bharā . . . . .
50. Sister . . . . .	Bhaiṛ . . . . .	Bhaiṛ . . . . .	Bhaiṛ . . . . .
25. Y . . . . .	Manukkh, mānus, sōmī . . . . .	Manukkh, māṃus, sōmī . . . . .	Manukkh, sōmī . . . . .
	Tīṛī, bōḍḍī . . . . .	Tīṛī . . . . .	Tīṛī, tīmī . . . . .

Dogr	Kangra	Engl ish
Ō oh	Oh seh saih	26 He
Uhdā	Ūsda ūdda tūsda tūdda	27 Of him
Uhd :	Usda idda tūsda tūdda	28 His
Ō oh	Oh seh saih	29 They
Ūda	Unāda unhāda t nāda	30 Of them
Ūd :	Unāda unhāda tūnāda	31 Then
Hath	Hatth	32 Hand
Pair	Pair	33 Foot
Nāl	Nāl	34 Nose
Ah	Haklhā hakhī hakhar	35 Dye
Mūh	Mūh	36 Mouth
Dand	Dad	37 Tooth
Kann	Kann	38 Ear
Bal	B l sarnul ( <i>hair of the head</i> )	39 Hair
Sir	Sī mund	40 Head
Jibh	Jibh	41 Tongue
Dh d	Fot dhid	42 Belly
Pitthi	Pitth	43 Back
Lōha	Lōha	44 Iron
Sōna	Sunna	45 Gold
Chādī	Chādī rappa	46 Silver
Bab babb :	Babb	47 Father
Mā	Ammā mā	48 Mother
Bhara	Bbau	49 Brother
Bham	Bahn bhā n bōbō	50 Sister
Admī	Māhp manullh mānā admī	51 Man
Janani	Junas tr mat jananna	52 Woman

English.	Mājh (Auritar).	Pōwādī of Ambala.	Malwā (Ferozpoor).
53. Wife . . . . .	Wohṭī, rann . . . . .	Bauṭī . . . . .	Rann, wauṭī . . . . .
54. Child . . . . .	Bachchā . . . . .	Patt (masc.), dhi (fem.)	Chhōhr, muṇḍā . . . . .
55. Son . . . . .	Putt, puttar . . . . .	Putt; puttar, muṇḍā . . . . .	Putt, bōṭā . . . . .
56. Daughter . . . . .	Dhi, kākki, kuṭī . . . . .	Dhi, kuṭī . . . . .	Dhi . . . . .
57. Slave . . . . .	Gollā . . . . .	Gulām . . . . .	Gulām, golā . . . . .
58. Cultivator . . . . .	Jimīdār . . . . .	Jimindār . . . . .	Kīraṇ . . . . .
59. Shepherd . . . . .	Ājalī . . . . .	Goḍariā . . . . .	Ayālī . . . . .
60. God . . . . .	Rabb, Wāb-gurū . . . . .	Rabb, Wob-gurū, Rām, Allā, Khudā.	Rabb . . . . .
61. Devil . . . . .	Bhūt, parēt . . . . .	Bhūt . . . . .	Śaten . . . . .
62. Sun . . . . .	Sūraj . . . . .	Sūraj . . . . .	Suraj . . . . .
63. Moon . . . . .	Chand . . . . .	Chand . . . . .	Chand . . . . .
64. Star . . . . .	Tārā . . . . .	Tārā . . . . .	Tārā . . . . .
65. Fire . . . . .	Agg, bassantar . . . . .	Agg . . . . .	Agg . . . . .
66. Water . . . . .	Pāṭī, jal . . . . .	Pāṭī, jal . . . . .	Pāṭī . . . . .
67. House . . . . .	Ghar, kullā . . . . .	Ghar . . . . .	Ghar . . . . .
68. Horse . . . . .	Ghōṛā, ṭaṭṭā . . . . .	Ghōṛā . . . . .	Ghōṛā . . . . .
69. Cow . . . . .	Gā, gāṭ . . . . .	Gaṭ . . . . .	Gā . . . . .
70. Dog . . . . .	Kuttā . . . . .	Kuttā . . . . .	Kuttā . . . . .
71. Cat . . . . .	Billī . . . . .	Billī . . . . .	Billī . . . . .
72. Cock . . . . .	Kukkay . . . . .	Kukkay . . . . .	Kukkay . . . . .
73. Duck . . . . .	Battak . . . . .	Battag . . . . .	Bottakh . . . . .
74. Ass . . . . .	Khottā, gadhā . . . . .	Khōṭā . . . . .	Gadhā, khōṭā . . . . .
75. Camel . . . . .	Ūṭh . . . . .	Ūṭh . . . . .	Ūṭh, Ōṭh . . . . .
76. Bird . . . . .	Pakhāṭī . . . . .	Pachchhī . . . . .	Pāchchhī . . . . .
77. Go . . . . .	Jāh . . . . .	Jā . . . . .	Jā . . . . .
78. Eat . . . . .	Khāh . . . . .	Khā . . . . .	Khā . . . . .
79. Sit . . . . .	Bauh, baiṭh . . . . .	Beih . . . . .	Beih, beṭh . . . . .

D gr	Kaṅga	Engl h
Lar	Lar junaṣ tramat jananna	53 W fe
Jatak	Jatak n la-ohuka	54 Child
Puttar	Jatak puttār	55 Son
Dh	Dh lar	56 Daughter
Gulam	Gulam lamnā	57 Slave
Ṣam	Pahū	58 Cult vator
Charwal	Gulu	59 Shepherd
Parmesar	Parmesar Thakar	60 God
P saoh	Shatan	61 Devil
Suraj	Su aj	62 Sun
Chann	Chand rna	63 Moon
Tara	Tara	64 Star
Ag	Agg	65 Fre
Pan	Pan	66 Water
Ghar	Ghar	67 House
Ghora	Gl ora	68 Horse
Gao	Ga	69 Cow
Kutta	Kutta	70 Dog
B ll	B ll	71 Cat
Kukkar	Kukkar	72 Cock
Battak	Batk	73 Duck
Khō a	Khōta gadl a	74 Ass
Ṫt	Ṫt	75 Camel
Pahl oru	Pancl h	76 B d
Ja	Ja	77 Go
Kha	Kha	78 Ea
Bauh	Bah	79 S t

English.	Mājā (Amritsar).	Pōwāli of Ambala.	Mālwaī (Ferozshere).
80. Come . . . . .	Ā . . . . .	Ā . . . . .	Ā . . . . .
81. Bent . . . . .	Mār . . . . .	Mār, kuṭṭ . . . . .	Mār . . . . .
82. Stand . . . . .	Khalo, uṭh . . . . .	Uṭṭh . . . . .	Kharā-ho, khayō . . . . .
83. Die . . . . .	Mar . . . . .	Mar . . . . .	Mar . . . . .
84. Give . . . . .	Dēh . . . . .	Dē . . . . .	Dē . . . . .
85. Run . . . . .	Nass, bhajj, daur . . . . .	Bhagg, nas, dōr . . . . .	Bhajj . . . . .
86. Up . . . . .	Utta, uppar . . . . .	Uṭṭē . . . . .	Uṭṭē . . . . .
87. Near . . . . .	Nērē, kol . . . . .	Kol, nērē . . . . .	Nērē . . . . .
88. Down . . . . .	Hōthā . . . . .	Hēthā . . . . .	Hēth . . . . .
89. Far . . . . .	Dār, durāddā . . . . .	Dār . . . . .	Dār . . . . .
90. Before . . . . .	Aggē, sāmntē, agērē . . . . .	Aggē . . . . .	Aggē . . . . .
91. Behind . . . . .	Pichchō . . . . .	Pichchō . . . . .	Pichchō . . . . .
92. Who . . . . .	Kaup, kēhrā . . . . .	Kēhrā . . . . .	Kēhrā, kaun . . . . .
93. What . . . . .	Ki . . . . .	Ki . . . . .	Ki . . . . .
94. Why . . . . .	Kiū . . . . .	Kēhnū . . . . .	Kiyū, kiē . . . . .
95. And . . . . .	Hōr, atē, tē, ar . . . . .	Hōr . . . . .	Hōr, aur, tē . . . . .
96. But . . . . .	Mur, par . . . . .	Par . . . . .	Par, nalē . . . . .
97. If . . . . .	Jē, jad, jadē . . . . .	Jē . . . . .	Jē, jēkar . . . . .
98. Yes . . . . .	Hā, āhō, halā . . . . .	Hā, ah . . . . .	Hā, āhō . . . . .
99. No . . . . .	Nahī, nā . . . . .	Nāh . . . . .	Nāī, nā . . . . .
100. Alas . . . . .	Hāē-hāē, oh-hō . . . . .	Ōho, masō . . . . .	Hāhē, amō . . . . .
101. A father . . . . .	Pō . . . . .	Pō . . . . .	Pō . . . . .
102. Of a father . . . . .	Pōdā . . . . .	Pōdā . . . . .	Pōdā . . . . .
103. To a father . . . . .	Pōnū . . . . .	Pōnū . . . . .	Pōnū . . . . .
104. From a father . . . . .	Pō-thō . . . . .	Pō-thō, pō-kōlē . . . . .	Pō-tō . . . . .
105. Two fathers . . . . .	Dō pō . . . . .	Dō pō . . . . .	Dō pō . . . . .
106. Fathers . . . . .	Pō . . . . .	Pō . . . . .	Pō . . . . .

D e	K a g a	Eng l
A	A	80 Come
Mar	Mar	81 Beat
Γ'larō	Kharō ja	82 Stand
Mar	Mar	83 De
Doh	Dō	84 G ve
Dauγ	Daur nat h li tt dō	85 Run
Uppar	Uppar	86 Up
\ōra	.ōrō	87 Near
Khalh	Bunh ohll hōth	88 Down
Dur	Dur	9 Far
Agge	Agge samhue	90 Before
P chohhō	Pachuh p chchl ē	91 Beh nd
Kaun kun	Kun	92 Who
K h leh	Kya k a	3 What
K	I nō	94 Wly
Hōr	Kane	95 And
Par	Par	96 But
Jchar	Jo	97 If
Ha	H	98 Yes
Na	\ nal	99 No
Masōs	Huō	100 Alas
Bab babla	Babb	101 A father
Babba da	Babbedu	102 Of a father
Babb g	B bbejō babbe li	103 To a fatl er
Bal ba k'el ha	Babbe to	04 From a fatl er
D' tab	D' tabb	105 Two fatl ers
Bal babba	Bal b	106 Fatl e s



English.	Mājh (Amritsar).	Pōwādhī of Ambala.	Nalwai (Ferozepore).
107. Of fathers . . . .	Piṣḍā . . . . .	Piwāḍā . . . . .	Pōwāḍā . . . . .
108. To fathers . . . .	Piṣṇū . . . . .	Piwāṇū . . . . .	Pōwāṇū . . . . .
109. From fathers . . . .	Piṣ-thṣ . . . . .	Piwā-thṣ, piwā-koiṣ . . . . .	Pewā-tṣ . . . . .
110. A daughter . . . . .	Kākki . . . . .	Dhī . . . . .	Dhī . . . . .
111. Of a daughter . . . .	Kākkidā . . . . .	Dhidā . . . . .	Dhidā . . . . .
112. To a daughter . . . .	Kākkinū . . . . .	Dhinū . . . . .	Dhinū . . . . .
113. From a daughter . . . .	Kākki-thṣ . . . . .	Dhī-thṣ, -koiṣ . . . . .	Dhī-tṣ . . . . .
114. Two daughters . . . .	Do kākkū . . . . .	Do dhū . . . . .	Do dhū . . . . .
115. Daughters . . . . .	Kākkū . . . . .	Dhū . . . . .	Dhū . . . . .
116. Of daughters . . . . .	Kākkidā . . . . .	Dhidā . . . . .	Dhidā . . . . .
117. To daughters . . . . .	Kākkinū . . . . .	Dhinū . . . . .	Dhinū . . . . .
118. From daughters . . . .	Kākki-thṣ . . . . .	Dhī-thṣ, -koiṣ . . . . .	Dhī-tṣ . . . . .
119. A good man . . . . .	Ikk bhāl mānas . . . . .	Ikk bhāl manukkh . . . . .	Ik chaṅg mānukkh . . . . .
120. Of a good man . . . . .	Ikk bhāl mānasdā . . . . .	Ikk bhāl manukkhā . . . . .	Ik chaṅg manukkhā . . . . .
121. To a good man . . . . .	Ikk bhāl mānasū . . . . .	Ikk bhāl manukkhū . . . . .	Ik chaṅg manukkhū . . . . .
122. From a good man . . . .	Ikk bhāl mānas-thṣ . . . . .	Ikk bhāl manukkh-thṣ, -koiṣ . . . . .	Ik chaṅg manukkh-tṣ . . . . .
123. Two good men . . . . .	Do bhāl mānas . . . . .	Do bhāl manukkh . . . . .	Do chaṅg manukkh . . . . .
124. Good men . . . . .	Bhāl mānas . . . . .	Bhāl manukkh . . . . .	Chaṅg manukkh . . . . .
125. Of good men . . . . .	Bhāl mānsdā . . . . .	Bhāl manukkhā . . . . .	Chaṅg manukkhā . . . . .
126. To good men . . . . .	Bhāl mānsū . . . . .	Bhāl manukkhū . . . . .	Chaṅg manukkhū . . . . .
127. From good men . . . . .	Bhāl māns-thṣ . . . . .	Bhāl manukkh-thṣ, -koiṣ . . . . .	Chaṅg manukkh-tṣ . . . . .
128. A good woman . . . . .	Ikk bhālī tīvī . . . . .	Ikk bhālī tīvī . . . . .	Ik chāṅgī timī . . . . .
129. A bad boy . . . . .	Ikk kupatā mupḍā . . . . .	Ikk burā mupḍā . . . . .	Bhāṅṅ mupḍā . . . . .
130. Good women . . . . .	Bhālī tīvī . . . . .	Bhālī tīvī . . . . .	Chāṅgī timī . . . . .
131. A bad girl . . . . .	Ikk bhāṅṅī kupī . . . . .	Ikk burī kupī . . . . .	Bhāṅṅī kupī . . . . .
132. Good . . . . .	Bhāl, chaṅg . . . . .	Chāṅg, apchhā, bhāl . . . . .	Chāṅg . . . . .
133. Better . . . . .	Eḡrā-thṣ : chaṅg (better than others); . . . . .	Bhāl chaṅg . . . . .	Bāhā chaṅg . . . . .

Dogr	Kangra	Engl sh
Babbaĩda	Babbāda	107 Of fathers
Babbaĩgi	Babbajō babbū li	108 To fathers
Babbaĩ kachha	Babba te	109 From fathers
Dī	Dhī	110 A daughter
Dhūda	Dhūda	111 Of a daughter
Dhūgi	Dhūjō dhī ki	112 To a daughter
Dhī kachha	Dhī te	113 From a daughter
Dō dhīā	Dō dhīā	114 Two daughters
Dhīā	Dhīā	115 Daughter,
Dhīāda	Dhīāda	116 Of daughters
Dhūgi	Dhūjō dī in ki	117 To daughters
Dhīo kaol hu	Dhīā te	118 From daughters
Ik khara admi	Ik khara manas	119 A good man
Ik khare admiāda	Ik khare mā asēda	120 Of a good man
Ik khare admi kachh	Ik khare manasjō ( li )	121 To a good man
Ik khare admi kachha	Ik khare manas te	122 From a good man
Dō khare admi	Dō khare manas	123 Two good men
Khare admi	Khare ( or kharā ) manasā	124 Good men
Khare admiāda	Khare ( or kharā ) manasāda	125 Of good men
Khare admiā kachh	Khare ( or kharā ) manasjō ( ki )	126 To good men
Khare admiā kachha	Khare ( or kharā ) manasā te	127 From good men
Ik khari janani	Ik khari bhali manas	128 A good woman
Ik kachcha lauhra	Ik bhari mundu	129 A bad boy
Khari jananiā	Khariā trimatī ( or manasī )	130 Good women
Ik kachchi kauri	Ik bhari kauri	131 A bad girl
Khara	Khara bhala achha	132 Good
Mata khara	Bahtī harī	133 Better

English.	Mājb. (Amritsar).	Pēśāhī of Ambala.	Nālāwī (Ferozepore).
134. Best . . . . .	Sabbnā-thō chāngā ( <i>better than all</i> ).	Ḍābḍā chāngā . . . . .	Bāhlā-ī chāngā . . . . .
135. High . . . . .	Uchchā . . . . .	Uchchā . . . . .	Uchchā . . . . .
136. Higher . . . . .	Hornā-thō uchchā . . . . .	Bōhat uchchā . . . . .	Bāhlā uchchā . . . . .
137. Highest . . . . .	Sabbnā-thō uchchā . . . . .	Sabb-thō uchchā . . . . .	Bāhlā-ī uchchā . . . . .
138. A horse . . . . .	Ghōṛā . . . . .	Ghōṛā . . . . .	Ghōṛā . . . . .
139. A mare . . . . .	Ghōṛī . . . . .	Ghōṛī . . . . .	Ghōṛī . . . . .
140. Horses . . . . .	Ghōṛē . . . . .	Ghōṛē . . . . .	Ghōṛē . . . . .
141. Marcs . . . . .	Ghōṛīf . . . . .	Ghōṛīf . . . . .	Ghōṛīf . . . . .
142. A bull . . . . .	Sāhn . . . . .	Sāhdā . . . . .	Dhattā, sāhan . . . . .
143. A cow . . . . .	Gā . . . . .	Gā . . . . .	Gā . . . . .
144. Bulls . . . . .	Sāhn . . . . .	Sāhdō . . . . .	Dhattō . . . . .
145. Cows . . . . .	Gāf . . . . .	Gāf . . . . .	Gāf . . . . .
146. A dog . . . . .	Kuttā . . . . .	Kuttā . . . . .	Kuttā . . . . .
147. A bitch . . . . .	Kutti . . . . .	Kutti . . . . .	Kutti . . . . .
148. Dogs . . . . .	Kuttiō . . . . .	Kuttiō . . . . .	Kuttiō . . . . .
149. Bitches . . . . .	Kuttiḍ . . . . .	Kuttiḍ . . . . .	Kuttiḍ . . . . .
150. A he goat . . . . .	Bakrā . . . . .	Barhā . . . . .	Bakrā . . . . .
151. A female goat . . . . .	Bakri . . . . .	Barhī . . . . .	Bakri . . . . .
152. Goats . . . . .	Bakrō . . . . .	Barhō . . . . .	Bakkarīf . . . . .
153. A male deer . . . . .	Harau . . . . .	Harap . . . . .	Hara . . . . .
154. A female deer . . . . .	Harni . . . . .	Harpi . . . . .	Harni . . . . .
155. Deer . . . . .	Harau . . . . .	Harau . . . . .	Hara . . . . .
156. I am . . . . .	Maī hā . . . . .	Maī hā . . . . .	Maī hā . . . . .
157. Thou art . . . . .	Tū haī . . . . .	Tū haī . . . . .	Tū haī, hai . . . . .
158. He is . . . . .	Uh hai, ī . . . . .	Ōh hai . . . . .	Ch hai . . . . .
159. We are . . . . .	Asī hā, haī . . . . .	Asī hā . . . . .	Asī hā . . . . .
160. You are . . . . .	Tuāī hō . . . . .	Tuāī ō . . . . .	Tuāī hō . . . . .

Dōgr.	Kangra.	English
Mate gai khara	Bauht-hi khara	134 Best
Uoi cī a	Uchoha	135 High
Mata uchoha	Bauht uchoha	136 Higher
Mate gai uchohō	Bauht h uchoha	137 Highest
Ghōra	Ghōra	138 A horse
Ghōri	Ghōri	139 A mare
Ghōre	Ghōre	140 Horses
Ghōr ā	Ghōr ā	141 Mares
Sahn	Sahn	142 A bull
Gaō	G	143 A cow
Sahn	Sahn	144 Bulls
Gavō	Gai	145 Cows
Kutta	Kutta	146 A dog
Kutti	Kutti	147 A bitch
Kuttō	Kutte	148 Dogs
Kutt ā	Kuttā	149 Bitches
Bakra	Bakra bakru	150 A he goat
Bakri	Bakri .	151 A female goat
Bakru	Bakru	152 Goats
Harn	Harn	153 A male deer
Harni	Harni	154 A female deer
Harn	Harn	155 Deer
Maĩ l ā	Maĩ hā	156 I am
Tu h ā	Tu hō ha	157 Thou art
Oh l ā, n ā	Soh hō ha	158 He is
As l ā, n ā	Assā l ā, l ā, l ā	159 We are
Tus hō	Tussā l ā, haĩ hā	160 You are

English.	Mājh (Amritsar).	Pōwādhl of Ambala.	Mālwaī (Ferozepore).
161. They are . . .	Uh haī, han . . .	Oh haīṅ . . .	Oh han . . .
162. I was . . .	Maī sī . . .	Maī sī . . .	Maī sī, si . . .
163. Thou wast . . .	Tū saī . . .	Tū saī . . .	Tū saī, si . . .
164. He was . . .	Uh si . . .	Oh si . . .	Oh si . . .
165. We were . . .	Asī sī . . .	Asī sī . . .	Asī sī, si . . .
166. You were . . .	Tusi san . . .	Tusi sās . . .	Tusi sō, si . . .
167. They were . . .	Uh sō . . .	Oh sanp . . .	Oh san, si . . .
168. Be . . .	Ho . . .	Ho . . .	Ho . . .
169. To be . . .	Hōgā . . .	Hōgā . . .	Hōgā . . .
170. Being . . .	Hōnda . . .	Hōnda . . .	Hōnda . . .
171. Having been . . .	Ho-kē . . .	Ho-kē . . .	Hoī hea . . .
172. I may be . . .	Maī hūī . . .	Maī howā . . .	Maī hōmā . . .
173. I shall be . . .	Maī hōgā . . .	Maī howūgā . . .	Maī hōmūgā . . .
174. I should be . . .	.....	.....	.....
175. Beat . . .	Mār . . .	Mār . . .	Mār . . .
176. To beat . . .	Mārā . . .	Mārā . . .	Mārā . . .
177. Beating . . .	Mārā . . .	Mārā . . .	Mārā . . .
178. Having beaten . . .	Mār-kē . . .	Mār-kē . . .	Mār-kē . . .
179. I beat . . .	Maī mārā-hī, mārā-hī . . .	Maī mārā-hī (or mārā-hī, and so throughout).	Maī mārā-hī . . .
180. Thou beatest . . .	Tū mārā-haī, mārā-haī . . .	Tū mārā-haī . . .	Tū mārā-haī . . .
181. He beats . . .	Uh mārā-haī, mārā-haī . . .	Oh mārā-haī . . .	Oh mārā-haī . . .
182. We beat . . .	Asī mārā-haī, mārā-haī . . .	Asī mārā-hī . . .	Asī mārā-hī . . .
183. You beat . . .	Tusi mārā-ho, mārā-ho . . .	Tusi mārā-o . . .	Tusi mārā-ho . . .
184. They beat . . .	Uh mārā-han, mārā-han . . .	Oh mārā-han . . .	Oh mārā-han . . .
185. I beat (Past Tense) . . .	Maīnaī mārā . . .	Maī mārā . . .	Maī mārā . . .
186. Thou beatest (Past Tense) . . .	Taīnaī mārā . . .	Taī mārā . . .	Tū mārā . . .
187. He beat (Past Tense) . . .	Uhmaī mārā . . .	Ohnē mārā . . .	Us mārā . . .

Dogra.	Kangra	English
Oh haĩ aĩ e	Seh hã haĩ hu haũ	161 They are
Aũ sa tha sã	Maĩ tha thu	162 I was
Tu sa tha	Tu tha thu	163 Thou wast
Oh sa tha	Seh tha thu	164 He was
As se the	Assã the	165 We were
Tus sã tle	Tussã tle	166 You were
Oh se the	Seh the	167 They were
Ho	Ho	168 Be
Hõna	Hõna	169 To be
Hunda	Hõnd	170 Being
Ho hã hõ e	Ho le	171 Hav ng been
Aũ hõã	Vaĩ hõã	172 I may be
Aĩ hon	Maĩ hũga hogha bhõla	173 I shall be
Aũ hunda		174 I should be
Mar	Mar	175 Beat
Ma na	V rna	176 To beat
Marda marna	Marda	177 Beating
Marie	Marĩ le	178 Having beaten
Au marna marda	Maĩ marda hã	179 I beat
Tu marna marda	Tu marda he	180 Thou beatest
Oh marna marda	Seh marda hã	181 He beats
As marna marda	Assã mardẽ lã	182 We beat
Tus marna marda	Tussã mardẽ hã	183 You beat
Oh marna marda	Seh ma de hu	184 They beat
Me mar a	Vaĩ maria	185 I beat ( <i>Past Tense</i> )
Tudh maria	Tvã (o tudh) maria	186 Thou beatest ( <i>Past Tense</i> )
Us maria	Tini mar a	187 He beat ( <i>Past Tense</i> )

English.	Mājh (Amritsar).	Pōwādhī of Ambala.	Mālwāī (Ferozpoore).
188. We beat ( <i>Past Tense</i> ).	Asīnāī mārīn . . . . .	Asī mārīā . . . . .	Asī mārīā . . . . .
189. You beat ( <i>Past Tense</i> )	Tusīnāī mārīā . . . . .	Tusī mārīā . . . . .	Tusī mārīā . . . . .
190. They beat ( <i>Past Tense</i> )	Unhīnāī mārīā . . . . .	Ōnhī mārīā . . . . .	Ōhnī-nē mārīā . . . . .
191. I am beating . . . . .	Māī mārūdā-hī . . . . .	Māī mārūdā-hī . . . . .	Māī mārūdā-hī . . . . .
192. I was beating . . . . .	Māī mārūdā-sī . . . . .	Māī mārūdā-sī . . . . .	Māī mārūdā-sī . . . . .
193. I had beaten . . . . .	Māīnāī mārīn-sī . . . . .	Māī mārīn-sī . . . . .	Māī mārīn-sī . . . . .
194. I may beat . . . . .	Māī mārī . . . . .	Māī mārī . . . . .	Māī mārī . . . . .
195. I shall beat . . . . .	Māī mārīgā . . . . .	Māī mārīgā . . . . .	Māī mārīgā . . . . .
196. Thou wilt beat . . . . .	Tū mārīgā . . . . .	Tū mārīgā . . . . .	Tū mārīgā . . . . .
197. He will beat . . . . .	Uh mārīgā . . . . .	Ōh mārīgā . . . . .	Ōh mārīgā . . . . .
198. We shall beat . . . . .	Asī mārīgā . . . . .	Asī mārīgā . . . . .	Asī mārīgā . . . . .
199. You will beat . . . . .	Tusī mārīgā . . . . .	Tusī mārīgā . . . . .	Tusī mārīgā . . . . .
200. They will beat . . . . .	Uh mārīgā . . . . .	Ōh mārīgā . . . . .	Ōh mārīgā . . . . .
201. I should beat . . . . .	.....	.....	.....
202. I am beaten . . . . .	Māīnū mār pāndī-hai . . . . .	Māīnū mār pai . . . . .	Mainū mārīn-hai . . . . .
203. I was beaten . . . . .	Māīnū mār pāndī-sī . . . . .	Māīnū mār pat-sī . . . . .	Mainū mārīn-sī . . . . .
204. I shall be beaten . . . . .	Māīnū mār pān . . . . .	Māīnū mār pān . . . . .	Mainū mārīgā . . . . .
205. I go . . . . .	Māī jāndā-hī, jānnā-hī . . . . .	Māī jāndā-hī ( <i>or jānā-hī, and so throughout</i> ).	Māī jādā ( <i>or jānā</i> )-hī . . . . .
206. Thou goest . . . . .	Tū jāndā-hāī, jānnā-hāī . . . . .	Tū jāndā-hāī . . . . .	Tū jādā-hāī . . . . .
207. He goes . . . . .	Uh jāndā-hai, jānnā-hai . . . . .	Ōh jāndā-hai . . . . .	Ōh jādā-hai . . . . .
208. We go . . . . .	Asī jānnā-hāī, etc. . . . .	Asī jāndā-hī . . . . .	Asī jādā-hī . . . . .
209. You go . . . . .	Tusī jānnā-hāī, etc. . . . .	Tusī jāndā-sī . . . . .	Tusī jādā-hī . . . . .
210. They go . . . . .	Uh jānnā-hāī, etc. . . . .	Ōh jāndā-hāīn . . . . .	Ōh jādā-hāī . . . . .
211. I went . . . . .	Māī giā . . . . .	Māī gā . . . . .	Māī giyā . . . . .
212. Thou wentest . . . . .	Tū giā . . . . .	Tū gā . . . . .	Tū giyā . . . . .
213. He went . . . . .	Uh giā . . . . .	Ōh gā . . . . .	Ōh giyā . . . . .
214. We went . . . . .	Asī gā . . . . .	Asī gā . . . . .	Asī gā . . . . .

Dogra	Kangri	English
Ass maria	Ass <sup>ñ</sup> maria	188 We beat ( <i>Past Tense</i> )
Tusa maria	Tusa <sup>ñ</sup> maria	189 You beat ( <i>Past Tense</i> )
Un <sup>ñ</sup> maria	Tin <sup>ñ</sup> (or tinh <sup>ñ</sup> ) maria	190 They beat ( <i>Past Tense</i> ).
Añ marda ã	Mañ marda h <sup>ñ</sup>	191 I am beating
Añ marda si	Mañ marda tha	192 I was beating
Me marda sã	Mañ maria tha	193 I had beaten
Añ mar <sup>ñ</sup>	Mañ mar <sup>ñ</sup>	194 I may beat
Añ maran	Mañ marg, marghe mârige	195 I shall beat
Tu marga	Tu marga margha	196 Thou wilt beat
Oh mârige	Soh marga margha	197 He will beat
As maran	Ass <sup>ñ</sup> margo, maighe	198 We shall beat
Tus m argã	Tusa <sup>ñ</sup> mârge, marghe	199 You will beat
Oh margan	Soh mârge mârgeho	200 They will beat
Añ marda		201 I should beat
Migi mar paã	Ming <sup>õ</sup> mardã hai	202 I am beaten
Migi mar pa si	Ming <sup>õ</sup> maria	203 I was beaten
Migi mar pawag	Ming <sup>õ</sup> margha	204 I shall be beaten
Añ jana (or j <sup>ñ</sup> da) ã	Mañ j <sup>ñ</sup> da h <sup>ñ</sup>	205 I go
Tu jaã (j <sup>ñ</sup> da) ã	Tu j <sup>ñ</sup> da hã	206 Thou goest
Oh jana (j <sup>ñ</sup> da) ã	Soh j <sup>ñ</sup> da-hã	207 He goes
As jano (j <sup>ñ</sup> de) ã	Ass <sup>ñ</sup> j <sup>ñ</sup> de h <sup>ñ</sup>	208 We go
Tus jano (j <sup>ñ</sup> de) ã	Tusa <sup>ñ</sup> j <sup>ñ</sup> de h <sup>ñ</sup>	209 You go
Oh jano (j <sup>ñ</sup> de) ã	Soh j <sup>ñ</sup> de h <sup>ñ</sup>	210 They go
Añ gau गया	Mañ gau	211 I went
Tu gau गया	Tu gaã	212 Thou wentest
Oh gau, गया	Soh gau	213 He went
As gaã	Ass <sup>ñ</sup> gaã	214 We went



English	Urdu (Amritsar)	Punjabi of Ambala	Malwa (Ferozepore)
215 You went	Tusi gao	Tusi gao	Tusi gao
216 They went	Uh gao	Oh gao	Oh gao
217 Go	Jah	Ja	Ja
218 Gung	Janda, Jann	Janda	J'ida
219 Gone	Gua	Ge	Giya
220 What is your name?	Tuhadda nā ki hai?	Tuhada ki nā hai?	Thudā, ki nā hai?
221 How old is this horse?	Ī h ghōrē ki umar wari āda hai?	Ī ghōrē ki umar hai?	De ghōrē ki umar hai?
222 How far is it from here to <i>hachmir</i> ?	Arthū Kasmir kanna hai?	Arthū Kasmir jann hai?	Kasmir ethū kanna wāt hai?
223 How many sons are there in your father's house?	Tuh idē pedde ghar kanna puttai hai?	Tuh idē pedde ghar kanna puttai hai?	Thudō pedde kanna puttai hai?
224 I have walked a long way to day	Aj māī tar: paīda kīta hai	Aj māī tar: paīda kīta	Aj māī bahī: turā phara hī
225 The son of my uncle is married to his sister	Māī tād: putt uhdī bhāī: nīl bhāī hai	Māī chachē k puttār: bhāī cōī bi an nāl lōn hai	Māī bhāī: chachōda putt chāī: bhāī: nāl vīdhā hōī: hai
226 In the house is the saddle of the white horse	Chitto ghōrē ki kuthi gharich hai	Chitto ghōrē ki kuthi ghar: vachē hai	Ghar vich bagge ghōrē ki kuthi hai
227 Put the saddle upon his back	Uhdī puttē tū kīthi p:	Ohdī puttē tō kīthi p: dō	Kūthi oī dī puttē tō p: dō
228 I have beaten his son with many stripes	Māī vāī uhdē puttāī larē lōlō mār:	Māī ohdē puttāī larē oh ibak mār:	Māī uhdē puttāī lōrī: nīl kattā
229 He is grazing cattle on the top of the hill	Uh pahār dī chōttī: tū dāgar chārā rihā:	Oh pahār kē tībē: tō dāgar chārōnda hai	Oh pahārī: chōttī: nīl: mīl chārā: dī: hai
230 He is sitting on a horse under that tree	Uh us rakhē k hāth ghōr: tō bāthū hai	Oh rā hōē hāth ghōrō tō chārā: k hāth	Oh us rakhōē hāth ghōr: tō chārā: bāth: hai
231 His brother is taller than his sister	Uhdī: bhār: uhdī: bhāī: lōlō kanna hai	Ohdī: bhār: ohdī: bhāī: nīlō vechā hai	Ohdī: bhāī: ohdī: bhār: nīlō vechē hai
232 The price of that is two rupees and a half	Uhdī mull dāī rāpāe hai	Ohdī: mull dī ā rāpāe hāī	Ohdī: mull dī ā rāpāye hai
233 My father lives in that small house	Māī: pō: os chhōtō ghar: vachē rāhōda hai	Mōī: pū: oī: chhōtō ghar: vachē rāhōda hai	Māī: pō: os chhōtō ghar: vachē rāhōda hai
234 Give this rupee to him	Ī h rāpāe uhdū dēh	Ī h rāpāe: o: nāī: dē dō	Ī h rāpāe: o: uhdū dēh
235 Take those rupees from him	Ohdē lōlō: oī: rāpāe: hai: hai	Oh rāpāe: os lōlō: lai: lō	Oh rāpāye: oī: tō: hai: hai
236 Beat him well and bind him with ropes	Ohnū khub phāndō tō rāī: nāl māī: bannō	Ohnū chāng: tar: mārd: tō rā: māī: nīl bannō: lō:	Ohnū chāng: tar: māī: rā: kutt: lō: rā: māī: nāl bannō: dī: o:
237 Draw water from the well	Khūō pāī: l: hichēh	Khūchōō pāī: k h: hichēh	Khūh vachēōō pāī: kī: tībō
238 Walk before me	Māī: aggē: argu: chāl	Māī: aggē: chālō	Māī: samno: tar: phar
239 Whose boy comes behind you?	Tuh dō pūchēhō kīhd: munda: and: hai?	Tuh: k: pūchēhō kīhd: munda: and: hai?	Kūhdī: munda: k: pūchēhō: uīda: hai?
240 From whom did you buy that?	Tū: oī: kīhdō: lōlō: mull: kī: mī?	Tū: oī: l: dīdō: l: oī: mull: kī: hai?	Tū: oī: oī: kīhdō: lōlō: mull: hai: hai?
241 From a shopkeeper of the village	Pinddē: kī: bātī: wālō: lōlō:	Pinddō: hattī: wālō: lōlō:	Pinddō: hattī: wālō: tō

Dogr	Kangr	English
Tus gao	Tussa gao	215 You went
Oh gao	Seh gao	216 They went
Ja	Ja	217 Go
Jana, j <sup>~</sup> da	Jai ho	218 Going
Gia, g <sup>~</sup> ya	Gia	219 Gone
Tusara kih n <sup>~</sup> ai ?	Tussida l <sup>~</sup> io n <sup>~</sup> hai ?	220 What is your name ?
Us ghoredi unai kih ai ?	Dh ghora kitni barhida hai ?	221 How old is this horse ?
Itho Kasmir kinni dur ai ?	Ithi to Kasmir kitni dur hai ?	222 How far is it from here to Kashmir ?
Tero babbedo ghai kinn <sup>~</sup> putt <sup>~</sup> ai hai ?	Tuss <sup>~</sup> do babbedo ghar kitno jatak hai ?	223 How many sons are there in your father's house ?
Aj ma <sup>~</sup> bura phula <sup>~</sup>	Ma <sup>~</sup> ajj bari dur j <sup>~</sup> ai hai	224 I have walked a long way to day
Me <sup>~</sup> chached <sup>~</sup> : putt <sup>~</sup> ai us <sup>~</sup> i dhni kano bhaya gi <sup>~</sup> ai	More chached <sup>~</sup> : puttar tiddi bhani l <sup>~</sup> ano bhaya hu	225 The son of my uncle is married to his sister
Chatto ghoredi kathi ghar <sup>~</sup> ai	Ghare buch chatte ghoredi l <sup>~</sup> athi hai	226 In the house is the saddle of the white horse
K thi us <sup>~</sup> i putt <sup>~</sup> ai par rakhi	K <sup>~</sup> thi tid <sup>~</sup> hu j <sup>~</sup> ithi uppar pu <sup>~</sup> de	227 Put it the saddle upon his back
Aj ma <sup>~</sup> usdo putt <sup>~</sup> ai <sup>~</sup> : mat <sup>~</sup> o kero mare	Ma <sup>~</sup> tid <sup>~</sup> lo puttrey l <sup>~</sup> o <sup>~</sup> ai <sup>~</sup> kano m <sup>~</sup> ai	228 I have beaten his son with many stripes
Oh j <sup>~</sup> ahirdi choti par dangai ch <sup>~</sup> i hu	Seh dh <sup>~</sup> i hu chun <sup>~</sup> ai uppar dangai ch <sup>~</sup> r <sup>~</sup> l <sup>~</sup> ai da <sup>~</sup> h <sup>~</sup> i	229 He is grazing cattle on the top of the hill
Oh us ruki hai beth ghore par bath <sup>~</sup> : da ai	Seh us rull <sup>~</sup> h <sup>~</sup> h <sup>~</sup> th <sup>~</sup> ghore uppar el <sup>~</sup> ai <sup>~</sup> h <sup>~</sup> i	230 He is sitting on a horse under that tree
Us <sup>~</sup> i : hai <sup>~</sup> : us <sup>~</sup> i bh <sup>~</sup> un <sup>~</sup> i kachhi : lamni ai	T <sup>~</sup> da l <sup>~</sup> i <sup>~</sup> ai tiddi bhani to lam <sup>~</sup> hai	231 His brother is taller than his sister
Us <sup>~</sup> : mul <sup>~</sup> dh <sup>~</sup> : rupya ai	Tidd <sup>~</sup> : mul <sup>~</sup> dh <sup>~</sup> : rupya ai hai	232 The price of that is two rupees and a half
Mer <sup>~</sup> : bab <sup>~</sup> us nikke ghara <sup>~</sup> v <sup>~</sup> ch <sup>~</sup> r <sup>~</sup> bhada ai	Mer <sup>~</sup> : babb <sup>~</sup> ai chhote ghare lich <sup>~</sup> r <sup>~</sup> hai	233 My father lives in that small house
Dh <sup>~</sup> rupya <sup>~</sup> : us <sup>~</sup> : dekh	I h <sup>~</sup> rup <sup>~</sup> ya <sup>~</sup> : us <sup>~</sup> : da <sup>~</sup> de	234 Give this rupee to him
Oh rupya <sup>~</sup> : us <sup>~</sup> lo kachhi : hai <sup>~</sup> i ai	Seh rupya <sup>~</sup> : us <sup>~</sup> lo l <sup>~</sup> ai	235 Take those rupees from him
Us <sup>~</sup> : k <sup>~</sup> ai <sup>~</sup> : l <sup>~</sup> ai <sup>~</sup> m <sup>~</sup> ai, t <sup>~</sup> r <sup>~</sup> us <sup>~</sup> l <sup>~</sup> ai <sup>~</sup> o <sup>~</sup> bhani	T <sup>~</sup> k <sup>~</sup> mat <sup>~</sup> : mat <sup>~</sup> l <sup>~</sup> ai <sup>~</sup> : r <sup>~</sup> us <sup>~</sup> l <sup>~</sup> ai <sup>~</sup> baunhi de	236 Beat him well and bind him with ropes
Khuhe vichhi : p <sup>~</sup> ai <sup>~</sup> l <sup>~</sup> ai	Khuhe to p <sup>~</sup> ai <sup>~</sup> d <sup>~</sup> ai <sup>~</sup> l <sup>~</sup> ai	237 Draw water from the well
Me <sup>~</sup> ro agge <sup>~</sup> ohal	Me <sup>~</sup> ro agge <sup>~</sup> band	238 Wait before me
Kuhda lamra t <sup>~</sup> ero p <sup>~</sup> ochhe <sup>~</sup> avia du ai ?	Kuhda jatak tuss <sup>~</sup> do p <sup>~</sup> ochhe <sup>~</sup> a <sup>~</sup> ai <sup>~</sup> hai ?	239 Whose boy comes behind you ?
Oh tadh <sup>~</sup> l <sup>~</sup> ai <sup>~</sup> kachhi <sup>~</sup> kharidi ai ?	Kus <sup>~</sup> to tuss <sup>~</sup> ai <sup>~</sup> sah <sup>~</sup> mullo hai ?	240 From whom did you buy that ?
Garadi <sup>~</sup> l <sup>~</sup> h <sup>~</sup> ai <sup>~</sup> w <sup>~</sup> al <sup>~</sup> kachhi	Garadi <sup>~</sup> l <sup>~</sup> ai <sup>~</sup> w <sup>~</sup> ante to	241 From a shopkeeper of the village